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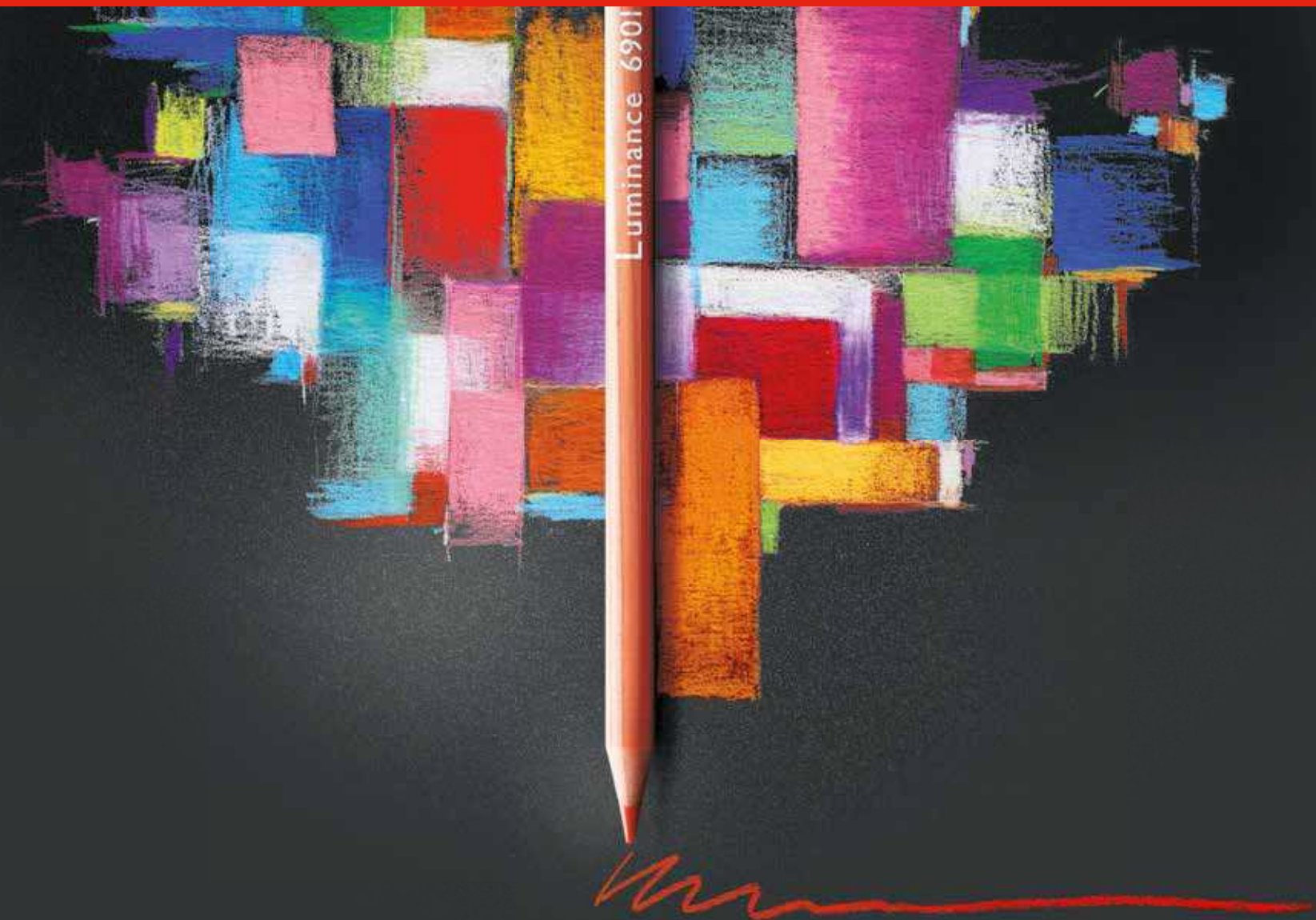
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- Mix colours effectively
- Capture soft light

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A DOG PAINTING IS FOR LIFE, NOT JUST FOR CHRISTMAS



The clocks have gone back, the supermarket shelves are filled with mince pies and the December issue is upon us (albeit in early November, such is the way of these things). To get you in the mood even further, we've got some suitably festive projects for you to try this month, from Anna Mason's seasonal botanical demonstration on page 54 to Eigil Nordstrøm's guide to painting soft wintry light on page 58.

Nothing has quite given us the same warm, fuzzy feeling inside as our cover feature however. Clair Hartmann's curious Jack Russell is just one of the adorable pups drawn from *The Book of the Dog*, a compendium of pet portraits by everyone from David Hockney to John Singer Sargent. The book's co-author Angus Hyland reveals the stories behind his five favourites on page 21 to accompany our interview with the Royal Academy's David Remfry about his new watercolours of man's best friends.

If you're more of a cat person, drop us a line at the usual address and we'll see if we can put together a feline art special for you in the new year.

Steve Pill, Editor

Get in touch!

This month, we want to see your own pet portraits. Share photos of your paintings and drawings via email or social media...

✉ info@artistsandillustrators.co.uk

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Artists & Illustrators, The Chelsea Magazine Company Ltd., Jubilee House, 2 Jubilee Place, London SW3 3TQ. Tel: (020) 7349 3700. www.artistsandillustrators.co.uk
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SUBSCRIPTIONS AND BACK ISSUES Artists & Illustrators, Subscriptions Department, 800 Guilla Avenue, Sittingbourne, Kent ME9 8GU
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trip to Tate -
see page 35



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YOUR LETTERS...

LETTER OF THE MONTH

THE MOBILE STUDIO

Since moving into a one-bedroom flat (I overdid the down-sizing!) with nowhere to use as a studio, I found having to set up and pack up each time I wanted to paint was very trying and even discouraged me from painting unless I had quite a long time to spend on it. However, I have found a solution.

I bought an old-fashioned tea trolley on wheels and keep most of my art equipment on it so that when I finish a session I just push the trolley out of the way or into another room. It also has another advantage: the light in the morning is best in the living room and in the afternoon it is better in the kitchen so I can make the most of the whole day.

Sue Harding, via email



CONTESTING TIMES

I was delighted to be a contestant on the *Landscape Artist Of The Year* series, which is being broadcast on Sky Arts this month. Filming of the heats took place earlier in the year at three glorious National Trust locations. "Artists, you may begin!" declared presenters Joan Bakewell and Frank Skinner, signalling the start of five hours for the eight shortlisted artists in heat two to exquisitely immortalise the blossoming Waddesdon Manor parterre revealed to us that morning.

Pencils and brushes scribbled; cameras and boom mikes loomed, scrutinising every detail of the creative process. Expert judges and members of the public eyed our progress. The sun disappeared and cold pinched our fingers.

With an hour left, my linocut tools were cutting faster and faster only just beginning the third layer of my print. The other artists finished and breathed a sigh. I hurriedly slapped inks together in search of the right shade of turquoise. The cameras and crowd gathered around my glass pod. "Two minutes to go! Do you think you're going to make it?" the producer asked, aiming a microphone at me. I peeled off the finished print with 10 seconds remaining and my heart in my mouth.

Who won? You'll have to watch the show to find out, but both Joan and the producer requested a print by which to remember the day, so I lined up for the judging feeling pretty warm inside.

Simon East, Oxford.

www.simon-east.co.uk

Sounds like a great experience, Simon. If you've missed the series so far, there is still time. Sky Arts will broadcast the final on 24 November with the winner's episode to follow on 1 December.

THE ACCIDENTAL ARTIST

My name is Ian Hart and I am an accidental artist from Coventry. I became an artist purely by accident and have created some amazing pieces of work as it was the only way I could channel my pain.

I suffered a heart attack at the grand old age of 32 and I have been struggling to come to terms with it,

write to us

Send your letter or email to the addresses below:

POST:

Your Letters
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The writer of our 'letter of the month' will receive a £50 gift voucher from our partner GreatArt, who offers the UK's largest range of art materials with over 50,000 art supplies and regular discounts and promotions.

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but have persisted with my art and created some of my best work to date. I have been truly inspired by my anxiety and depression, and use it to my full advantage.

Art is my medication and I want to get a message across that, however down or low you feel, you can still achieve greatness. I feel really passionate about this and really feel I can inspire people with my work. I have two Facebook pages, including one for my artwork: www.facebook.com/coventryarts.

You can see some of my work there but a lot of detail is lost, as the pictures don't do my work much justice. If there is anything you can do to help me get my message across I'd be forever grateful.

Ian Hart, Coventry

PASTEL SERENDIPITY

Re: Talking Techniques, Issue 355

I was happily surprised by the August issue of *Artists & Illustrators*. Just a couple of days before I received the magazine, I had bought a book called *Pastel Pointers* by Richard McKinley. Amazingly there was an article about Richard McKinley in the issue – how fortunate!

The article was spot on for my pastel painting studies. It felt like my personal pastel tutorial. It was really happy reading, thank you. Now I'm looking forward to similar coincidences in upcoming issues.

Maria Wiking, Borås, Sweden



The background of the entire page is a photograph of an art studio. It shows a wooden desk covered with various art supplies and sketches. In the foreground, a hand is using a black pen to draw on a sketchbook. To the left, there's a white ceramic mug. In the center, there are several sheets of paper with colorful sketches, including a person in a blue dress and a person in a green and white striped dress. A spiral-bound notebook is also visible. The overall atmosphere is creative and artistic.

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9 ARTISTIC THINGS TO DO IN

DECEMBER



1

ROYAL INSTITUTE OF OIL PAINTERS ANNUAL EXHIBITION 2015

The prestigious art society's 123rd annual open competition opens at London's Mall Galleries this month (2-13 December). The exhibition itself promises the usual mix of works by veteran members (including landscape master Ken Howard and portrait queen June Mendoza) and upcoming talents (look out for Bernadett Timko's *Self Portrait* and James Burton's *Winter Stream*, above, in particular).

Associated events include a guided tour with ROI president Ian Cryer (9 December, 4pm), a series of free artist-led workshops (dates and times vary) and an evening of painting with ROI member artists (9 December, 6pm). The latter includes the chance to paint from life models, enjoy live music and get your portfolio reviewed by the legendary ROI artist Trevor Chamberlain. www.theroi.co.uk



2

ENTER David Shepherd Wildlife Artist of the Year 2016

Catherine Ingleby's *Burning Bright* (above) was among the shortlisted works for this lucrative annual wildlife art prize in 2015. Submit before the 15 February 2016 deadline for the chance to scoop the £10,000 first prize next year. www.davidshepherd.org

3 LEARN

Leisurely, Exhilarated Contemplation

Dr Justine Hopkins leads this art history day at Bristol's Royal West of England Academy (12 December) as she explores the works of two artists with a passion for painting the theatre: Walter Sickert and Laura Knight. www.rwa.org.uk

4

CELEBRATE Christmas Art Houseparty

Join the Art Holidays in Dorset team for a five-day festive special at the Boscombe Spa Hotel (23-27 December) complete with daily art lessons, walks by the sea and an optional Boxing Day panto visit. www.artholidaysindorset.co.uk



5

DISCOVER George Butler

The fearless war illustrator returns home to host a brief three-day exhibition of his Afghanistan drawings (below). *WithDraw* runs 10-12 December at Oxleaze Farm in Lechlade, Gloucestershire. The 30-year-old will be discussing his experiences in a special talk at 6pm on 11 December. www.georgebutler.org



DON'T
MISS!

6 PAINT

Painting Essence of Form

You can try a unique take on still life painting during this two-day workshop at Newlyn School of Art (1-2 December). Local artist Jessica Cooper will present a series of flower, fruit and ceramic subjects, encouraging students to focus on the relationships between the colours, lines and shapes. www.newlynartschool.co.uk

7

WATCH Landscape Artist of the Year

After two seasons of *Portrait Artist of the Year*, Sky Arts turns its attentions to our green and pleasant land. Presenters Joan Bakewell and Frank Skinner introduce each episode from a range of National Trust sites. Catch up on demand and don't miss the winner's episode on 1 December at 8pm. www.sky.com



8 PRINT

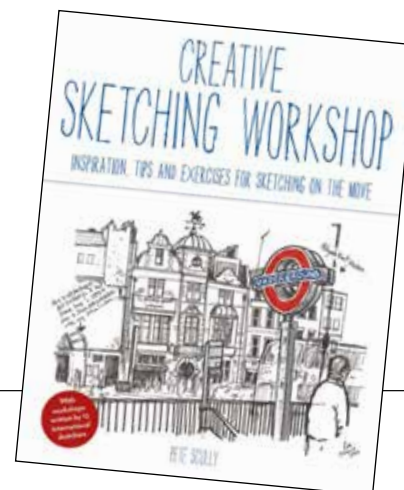
Linocut Printmaking Workshop

Inspired by current exhibition *The Arts & Crafts House: Then and Now*, printmaker Janet Dickson hosts this practical afternoon at Newcastle's Laing Art Gallery (12 December). www.laingartgallery.org.uk

9

READ Creative Sketching Workshop

Former *Artists & Illustrators* editor James Hobbs is among the cast of contributors to Pete Scully's new compendium of urban sketching (£12.99, Apple Press). With a clear set of aims and tips, this is the perfect encouragement for a daily sketch habit. www.apple-press.com



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EXHIBITIONS

DECEMBER'S BEST ART SHOWS

LONDON

Bridget Riley: Learning from Seurat

Until 17 January 2016

The Op Artist's early experiments in colour.
Courtauld Gallery. www.courtauld.ac.uk

The Amazing World of MC Escher

Until 17 January 2016

Mind-bending prints from the Dutch illusionist.
Dulwich Picture Gallery.
www.dulwichpicturegallery.org.uk

EH Shepard: An Illustrator's War

Until 24 January 2016

The Winnie the Pooh artist's take on the Great War.
House of Illustration. www.houseofillustration.org.uk

Goya: The Portraits

Until 10 January 2016

The Spanish master's unflatteringly honest figures.
National Gallery. www.nationalgallery.org.uk

Giacometti: Pure Presence

Until 10 January 2016

Spindly bronzes and accomplished oils.
National Portrait Gallery. www.npg.org.uk

Masters of the Everyday

13 November to 14 February 2016

Ordinary subjects, extraordinary paintings.
The Queen's Gallery. www.royalcollection.org.uk

Tintin: Hergé's Masterpiece

12 November to 31 January 2016

Drawings and watercolours by the French cartoonist.
Somerset House. www.somersethouse.org.uk

Artist and Empire

25 November to 10 April 2016

Paintings tackling war, slavery and colonialism.
Tate Britain, London. www.tate.org.uk

ENGLAND - NORTH

Darren Baker: Hands

Until 3 April 2016

Intimate sketches, all fingers and thumbs.
Cartwright Hall Art Gallery, Bradford.
www.bradfordmuseums.org

Canaletto: Celebrating Britain

Until 14 February 2016

British vistas by the Italian master.
Abbot Hall Art Gallery, Cumbria. www.abbothall.org.uk

Works to Know by Heart: Matisse in Focus

20 November to 2 May 2016

Win a guided tour of this show on page 35.
Tate Liverpool. www.tate.org.uk

Richard Forster

Until 3 January 2016

Detailed drawings documenting time and place.
Whitworth Art Gallery, Manchester.
www.whitworth.manchester.ac.uk

The Arts and Crafts House: Then and Now

Until 31 January 2016

The origins and legacy of William Morris and co.
Laing Art Gallery, Newcastle. www.laingartgallery.org.uk

Elisabeth Frink: The Presence of Sculpture

25 November to 28 February 2016

Explore the prolific sculptor's methods.
Djanogly Gallery, Nottingham. www.lakesidearts.org.uk

Lowry and Berry: Observers of Urban Life

Until 10 January 2016

Figurative scenes by working-class artists.

Potteries Museum and Art Gallery, Stoke-on-Trent.
www.stokemuseums.org.uk

Wild Girl: Gertrude Hermes

13 November to 24 January 2016

Sculpture and prints by the 20th-century artist.
Hepworth Wakefield, Yorkshire.
www.hepworthwakefield.org

ENGLAND - SOUTH

Kurt Jackson: Place

Until 3 January 2016

Landscape painter collaborates with 32 writers.
Victoria Art Gallery, Bath. www.victoriagal.org.uk

JMW Turner & The Art of Watercolour

Until 10 April 2016

Classic landscapes by the artist and his peers.
The Higgins, Bedford. www.thehigginsbedford.org.uk

Enchanted Dreams:

The Pre-Raphaelite Art of ER Hughes

Until 21 February 2016

Visionary work by Holman Hunt's former assistant.
Birmingham Museum & Art Gallery. www.bmag.org.uk

David Jones: Vision and Memory

Until 21 February 2016

The 20th-century poet's delicate watercolours.
Pallant House Gallery, Chichester. www.pallant.org.uk

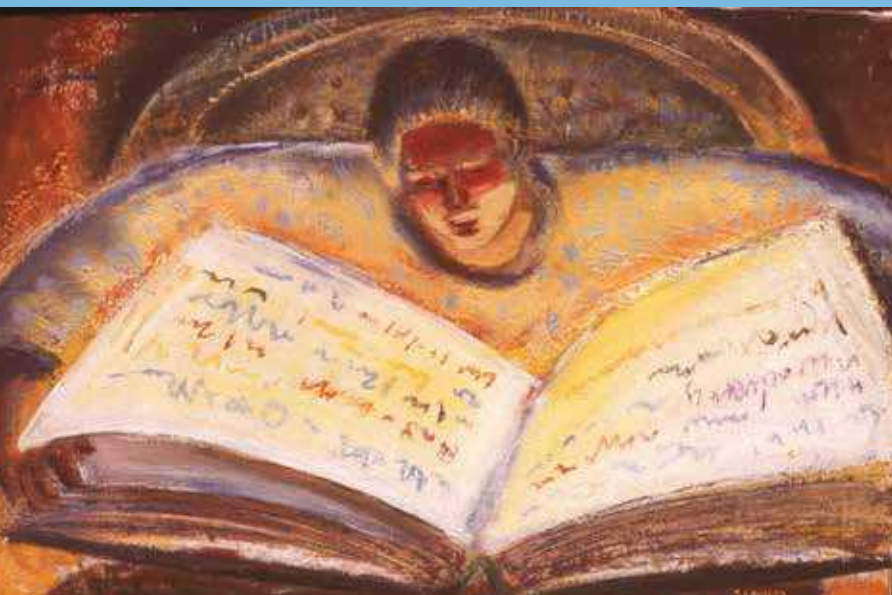
Serpentine – Artists of the Lizard

30 November to 30 January 2016

A portrait of the Cornish peninsula.
Falmouth Art Gallery, Cornwall.
www.falmouthartgallery.com

Brothers in Art

17 November to 19 February 2016



SONIA LAWSON: PAINTINGS, PASSIONS AND ALARMS

14 November to 7 February 2016

Born into a family of artists in the North Yorkshire dales, the Lawson home was a regular destination for creative types and inspired the young Sonia to attend the Royal College of Art, where she found acclaim alongside peers such as Euan Uglow and Peter Blake.

Elected to the Royal Academy in 1982 following a major solo exhibition in Milton Keynes, Sonia has continued to explore her interests in family, literature, war and humanity through a series of haunting paintings collected here, including 1992's *Night Reader* (left).
Mercer Art Gallery, Harrogate. www.harrogate.gov.uk/mercerartgallery

MICHAEL CRAIG-MARTIN: TRANSIENCE

25 November to 14 February 2016

Having already published one of this year's most inspiring art books – the eloquent *On Being An Artist* – the 74-year-old Royal Academician returns with a retrospective of his vast graphic works, the first in a London public gallery for more than 25 years. Spanning 1981 to the present day, many of these acrylic-on-aluminium paintings (including 2004's *Biding Time* (magenta), right) document new technologies and the transient nature of their designs. Serpentine Sackler Gallery, London. www.serpentinegalleries.org

Victorian draughtsmanship by Watts and Leighton. Watts Gallery, Guildford. www.wattsgallery.org.uk

Shoreline: Artists on the South Coast

Until 9 January 2016

Constable, Knight, Ravilious and more. St Barbe Museum, Lymington. www.stbarbe-museum.org.uk

Alphonse Mucha: In Quest of Beauty

Until 20 March 2016

Elegant Art Nouveau illustrations. Sainsbury Centre for Visual Arts, Norwich. www.scva.ac.uk

Titian to Canaletto: Drawing in Venice

Until 10 January 2016

With a contemporary response by Jenny Saville RA. Ashmolean Museum, Oxford. www.ashmolean.org

Ben Johnson: Spirit of Place

Until 23 January 2016

Detailed depictions of grand architecture. Southampton City Art Gallery. www.southampton.gov.uk

Quentin Blake: Inside Stories

Until 17 January 2016

Roald Dahl-inspired illustrative genius. The Lightbox, Woking. www.thelightbox.org.uk

SCOTLAND

Arthur Melville: Adventures in Colour

Until 17 January 2016

Sumptuous watercolours of far-flung places. Scottish National Gallery, Edinburgh. www.nationalgalleries.org

Modern Scottish Women

Until 26 June 2016

With works by Anne Redpath, Joan Eardley and more. Scottish National Gallery of Modern Art, Edinburgh. www.nationalgalleries.org

BP Portrait Award 2015

Until 28 February 2016

Highlights from a record-breaking 2,748 entries. Scottish National Portrait Gallery, Edinburgh. www.nationalgalleries.org

The Kangaroo and the Moose

Until 21 February 2016

New World wildlife paintings by George Stubbs. Hunterian Art Gallery, Glasgow. www.gla.ac.uk/hunterian

In the Eye of the Storm

25 November to 14 February 2016

Artists taking inspiration from the sea. Kirkcaldy Galleries, Kirkcaldy. www.onfife.com

Scottish Identity in Colour

Until 31 January 2016



Scottish Colourist JD Fergusson's art in context. Fergusson Gallery, Perth. www.pkc.gov.uk

Reflections of the East

Until 23 December

Three Scottish artists linked with China. University of Stirling Art Collection, Stirling. www.stir.ac.uk/artcol

WALES

Our Glorious Coastline

Until 5 March 2016

Highlights from the Tabernacle Collection. MoMA Wales, Powys. www.momawales.org.uk

IRELAND

Colin Davidson: Silent Testimony

Until 17 January 2016

Irish portraits with a political edge. Ulster Museum, Belfast. www.nmni.com

Hennessy Portrait Prize 2015

14 November to 14 February 2016

Shortlisted works from the BP alternative. National Gallery of Ireland, Dublin. www.ngi.ie



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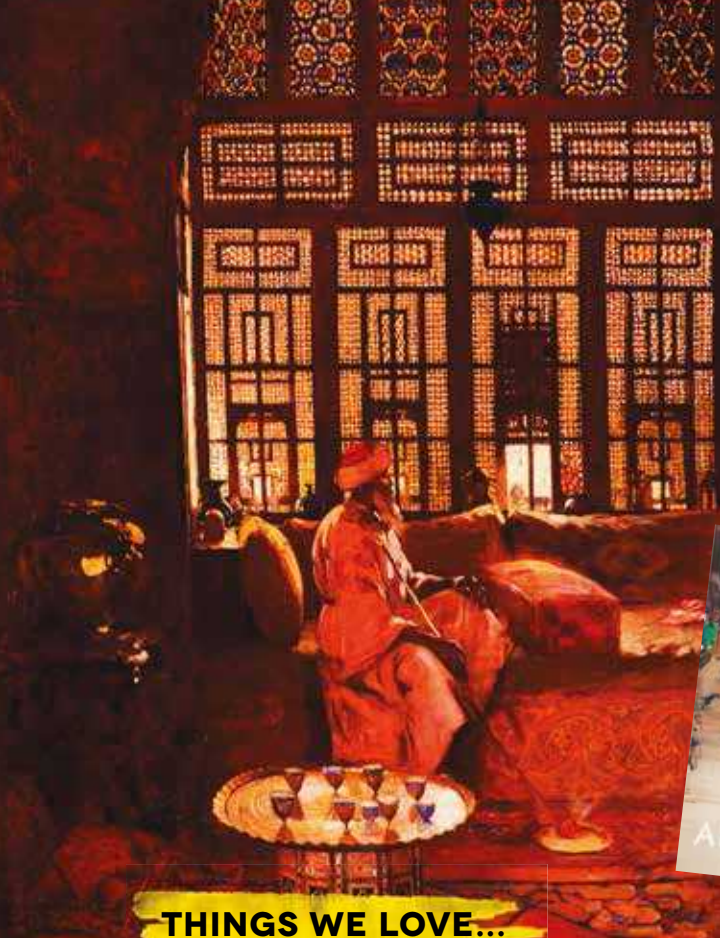
TOUR DATES 2016

Norway	<i>Northern lights</i>	10th-15th January 2016
New York	<i>New York, New York</i>	13th-19th January 2016
Namibia & Botswana	<i>A dazzle of zebras</i>	22nd Feb-5th March 2016
Sri Lanka	<i>Resplendent isle</i>	23rd March-6th April 2016
Zambia	<i>Lazy big cats</i>	21st-28th April 2016
Galapagos	<i>Darwin's Islands</i>	2nd-16th May 2016
Crete	<i>Azure skies</i>	12th-18th May 2016
Spain	<i>Painting over lemons</i>	14th-20th May 2016
Lundy	<i>Puffin island</i>	28th June-2nd July 2016
Slovenia	<i>Bears in the woods</i>	6th-12th June 2016
Venice	<i>Venetian reflections</i>	15th-20th Sept 2016
Zambia	<i>Carmines & Goliaths</i>	25th Sept-2nd Oct 2016
Japan	<i>Floating landscapes</i>	13th-27th November 2016
Morocco	<i>Blue boats, golden ramparts</i>	12th-19th November 2016

For more information, please ring us
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THINGS WE LOVE...

If you can't make it to National Galleries Scotland's brilliant new Arthur Melville exhibition before it closes on 17 January 2016, the show's catalogue is a perfect alternative (£18.95, National Galleries of Scotland Publishing). As well as his sumptuous watercolours (1881's *An Arab Interior*, pictured), there are plenty of practical tips, such as Melville's trick of testing out a potential colour on a glass and holding it over his painting to see if the mix was right. Genius. www.nationalgalleries.org



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DATES FOR YOUR DIARY

RWS CONTEMPORARY WATERCOLOUR COMPETITION 2016

Brief: The Royal Watercolour Society encourages more experimental approaches to water-based media for this annual showcase.

Deadline: 12 noon,

18 January 2016

Exhibition: 4-16 March 2016 at Bankside Gallery, London SE1

Enter online:

www.royalwatercolour-society.co.uk

ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS 2016

Brief: The UK's other major watercolour society is inviting submissions of up to six works for sale.

Deadline: 12 noon, 8 January 2016

Receiving day:

13 February 2016

Exhibition: 6-16 April 2016 at Mall Galleries, London SW1

Enter online:

www.registration-mallgalleries.org.uk

ROYAL SOCIETY OF PORTRAIT PAINTERS ANNUAL SHOW 2016

Brief: Submit new and traditional portraiture for the chance to win the £10,000 Ondaatje Prize.

Deadline: 12 noon, 29 January 2016

Receiving day:

27 February 2016

Exhibition: 5-20 May 2016 at Mall Galleries, London SW1

Enter online:

www.registration-mallgalleries.org.uk

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AN ARTIST'S BEST FRIEND

WHILE MANY OF HIS FELLOW ROYAL ACADEMICIANS DISTANCED THEMSELVES FROM PET PORTRAITS, **DAVID REMFRY RA** HAS SPENT THE LAST DECADE EXPLORING THE RELATIONSHIP BETWEEN FRIENDS AND THEIR DOGS. "IT'S NOT FOR ALL OF US," HE TELLS **STEVE PILL**



With his crisp white linen shirt and Lock & Co. trilby cocked at a just-so angle, David Remfry cuts a dash in the grey afternoon light of his West London studio. In fact, at a sprightly 73 years old, he remains the most dapper fine artist you are ever likely to meet.

Much of this is down to his environment of choice. For the last 20 years, David and his partner Caroline Hansberry have spent the majority of their time on the other side of the

Atlantic, ever since the couple took up residence in Manhattan's infamous Chelsea Hotel in 1995. A haven to artists, writers, actors and musicians for more than a hundred years, the hotel has been home to everyone from Bob Dylan and Madonna to Jackson Pollock and Dylan Thomas, while both Joni Mitchell and Leonard Cohen immortalised it in song. Today, the building is undergoing major renovation work but David is among the last remaining tenants. "It's not really a hotel as far as we are

concerned," he says. "We're permanent residents and taxpayers."

The artist returns to the UK from time to time to attend to Royal Academy business (he was on the hanging committee for the most recent *Summer Exhibition*) or work on commissions, such as a recent collection of sketches for Fortnum & Mason's Diamond Jubilee Tea Salon ("People think of it as being an elitist store, but it's not actually").

Today, as David pours the tea with water from an immaculate glass

BELOW Nikki Nichols and Wallis, graphite and watercolour on paper, 68x152cm





kettle, one can't help but picture him as the quintessential Englishman in New York, bringing a touch of class and refinement to the Big Apple; the considered watercolourist in a city of brash street artists. Little wonder that the Queen awarded him an MBE for services to British Art in America in 2001.

ABOVE Spenser,
56x76cm

BELOW La Tasha
Simmons and
Kahlua, 51x152cm

OPPOSITE PAGE

The Blue Chair,
102x152cm.
All watercolour and
graphite on paper

The artist is back in the UK today to discuss his latest series, *We Think The World of You*, a collection of large-scale watercolours and sketches that explore the relationships between people and their dogs.

Back in the early 1980s, David would often take his own dog to the park to sketch him. He potters over to a large folder of paintings leaning

against the studio wall to pull out a picture of himself and the dog, a beautiful German shepherd that he has swathed in Ultramarine washes. "His name was Blue," says David, proudly. "He died in 1987, which I think is the year of the great storm. I didn't draw any dogs or go to the park after that."

David returned to the subject in earnest in the mid-2000s, when he realised almost by chance that he had five friends who were all male, all gay and all with female dogs. Starting with the Scottish actor Alan Cumming and his rescue dog Honey, David began to draw the pairings. "It was the germ of an idea," he says today. "I didn't know where it was going but it was going somewhere. What was interesting was the dynamic between the dog and the owner, and the stories around them as well. It grew from there."

One of his favourite paintings in the series features the designer and fellow Chelsea Hotel tenant Nikki Nichols with his pet Wallis, who he calls the Duchess of Pugs. "Nikki used to give Wallis a party in the lobby on his birthday every year. There was champagne for all the owners and doggy treats for all the dogs. It was one of those wonderful little Chelsea Hotel moments."

It is heartening to see such a deceptively simple and sweet-natured subject tackled by an artist with David's level of skill and expertise. Nevertheless, some of his fellow Royal Academicians have expressed their lack of interest in the many pet portraits submitted to the Summer Exhibition each year, and the artist himself is fully aware of the stigma that comes with such a commonplace subject. "Yes, I know, I've heard it," he says. "I am flying in the face of a deeply held prejudice and I can see the reasons for it, but I think real artists are still able to do subjects that are small and close to home. It's not for all of us to be Anselm Kiefers."

David has always been content to do things his own way. Born in Worthing in 1942, his father made technical drawings of cars and a good birthday for a young David would involve the gift of a drawing book ("Not a crappy one, but one with good thick paper," he notes. "Even then I was very fussy about paper").

After school, David spent five years at the Hull College of Art. His tutor Gerald Harding hammered home the importance of students developing integrity in their drawings and David duly spent countless hours in the life room. "It's like learning to read or





“DRAWING ALAN CUMMING AND HONEY WAS THE GERM OF AN IDEA...
THE DYNAMIC BETWEEN DOG AND OWNER
 WAS INTERESTING AND THE SERIES GREW FROM THERE”



write, it's a cornerstone to everything. You can later put it to one side and forget about it, but it will inform what you do later on.”

After graduation, he began a career as a successful oil painter, landing his first London exhibition in 1973. Six years later, he was offered his American debut at the Ankrum Gallery in Los Angeles, but fell ill with a rare disease known as sarcoidosis. “It was like arthritis and it affected my respiratory system,” he explains. “When I was getting better from it, I started to use watercolour because it was easier to use and I got hooked on it. It was engaging for me and I liked its riskiness.”

The Ankrum Gallery was expecting to receive a shipment of oils, but David sent 30 watercolours instead. They promptly sold out prior to the opening and his path was set.

Over the years, he has tackled a range of figurative subjects in the >



LEFT Lester Garcia
and Devage
(detail), graphite
and watercolour on
paper, 102x152cm

same large-scale watercolour style, from his long-running series of *Dancers* that are perhaps second only to Degas in their elegance of line and form, to his visceral portraits of transvestites that are closer in spirit to the work of Egon Schiele.

Whatever the subject, David's artworks are a masterclass in economy and restraint. He colours just small parts of his paintings to give emphasis or create tension in the manner of a masterful film director.

As we compliment him on this ability, he points to the painting of *Nikki Nichols and Wallis*. "I began that in 2007 but the actual Ottoman didn't have paint on it until this year."

Waiting eight years to add colour to a picture sounds like an artist in complete control, but David admits to overworking pieces just like the rest of us. "Sometimes I have restraint and it just works. The rest of the time, I don't show that work."

His economy of line and spare use of colour often has echoes of fashion illustration and the designer Stella McCartney was certainly impressed enough to invite the artist to draw the entire advertising campaign for her Autumn 2012 collection. "It worked out really well, but in general that sort of work is not my cup of tea. I've a huge respect for good illustrators and I'm counted as an illustrator in some yearbook, but it is something else that I am after. That's nothing to do with the snobbery of being a fine artist, but it is just that I am chasing after something else."

Does he think he will ever work out what that 'something' is?

"Probably not," he says, sipping his tea and smiling wistfully. Admirers of Remfry's work would argue that he caught it a long time ago.

David's new book, *We Think the World of You: People and Dogs Drawn Together*, is published by the Royal Academy of Arts, RRP £16.95. An exhibition of the work runs until 13 December at Pallant House, Chichester. www.davidremfry.com

FIVE OF THE BEST DOG PORTRAITS

IN KEEPING WITH THE CANINE THEME, *THE BOOK OF THE DOG*
CO-AUTHOR **ANGUS HYLAND** SELECTS HIS FAVOURITE PAINTINGS

1 FABIÁN LA ROSA, *JUANA*, 2010 OIL ON CANVAS, 90X110CM

Juana closely resembles Nipper, a Jack Russell who intently studied the sound of a wind-up gramophone. Nipper is better known as the famous mascot of HMV's logo and was derived from the illustration, *His Master's Voice*, painted by the dog's owner, Francis Barraud.

In Fabián La Rosa's painting, Juana appears to be listening intently to the voice of his owner, who is situated stage left. I see this as an expression of the interior monologue of a Jack Russell, which I've always imagined to go something like this: "What? Where? Who? When? Why?"

>



2

**JOHN ST. HELIER LANDER, *PORTRAIT OF HRH THE PRINCE OF WALES*, 1925
OIL ON CANVAS, 86X112CM**

“The Prince of Wales is wearing it” was a popular phrase from the interwar period. Known to his family as David, Edward VIII is accessorised here by his favourite dog: a Cairn terrier. The portrait of an heir to the throne depicts a fashionable golfing dandy, very much culturally in line with the Jazz Age.

The Cairn and his owner are engaging you directly, suggesting that dogs and their owners are of a similar mind-set and personality. The informality of the scene is enhanced by HRH's unturned and scruffy Fair Isle jumper, as well as his gentle caress of the Highland terrier's fluffy paw. I see this as the royal embodiment of Tintin and Snowy, who were gaining popularity at the time.

© LEEDS MUSEUMS AND GALLERIES (LOTHERTON HALL), UK/BRIDGEMAN IMAGES.



3

**DAVID HOCKNEY, *DOG PAINTING 3*, 1994
OIL ON CANVAS, 61X61CM**

This is one of 45 paintings that Hockney created of his dachshunds, Stanley and Boodgie. They are part of his series of *Dog Paintings*, which he created over three months in his studio in the Hollywood Hills, prior to his return to residency in Yorkshire. This particular example shows the pair in soporific poses on their favourite pillow.

I've always found Hockney's paintings of his dogs very intimate. They seem to be expressions of true love, given the same fondness that one would usually reserve for a partner. This intimacy may explain why Hockney hasn't sold his *Dog Paintings*, despite their popularity, describing them as too personal to give up.

© DAVID HOCKNEY PHOTO CREDIT: STEVE OLIVER COLLECTION THE DAVID HOCKNEY FOUNDATION

4

SARAH MAYCOCK, *WHIPPET*, 2013 WATERCOLOUR ON PAPER, 68X96CM

This is a lovely watercolour of a fawn whippet by the illustrator Sarah Maycock, which was also chosen as the cover image of *The Book of the Dog*. The backwards turn of the head demonstrates an intelligent awareness common to the breed. Both quizzical and mesmeric, he blends a subtle melancholy with a steady gaze.

Due to their elegance and equine quality, whippets have proved fantastic subjects for many great artists, including Lucian Freud and the French Rococo painter Jean-Baptiste Oudry. Other sighthounds, such as the greyhound, wolfhound and saluki, populate many representations of dogs in art with their fine and sculptural silhouettes.



5

FRANCISCO GOYA, *HALF-SUBMERGED DOG*, 1820–'23 OIL MURAL ON PLASTER, 79X131CM

Half-Submerged Dog looks like an incredibly modern painting thanks to its minimalism, as the dog's tiny head emerges from a great swathe of existential sky.

In truth, its modernity is entirely accidental. *Half-Submerged Dog* is actually a section of Goya's *Black Paintings*, a collection of nightmarish scenes that he painted directly onto the walls of his house near Madrid in an embittered state. The portrait of the lonely and forlorn dog has been divorced from its surroundings of devils, demons and other horrific wild creatures.

In my mind this painting also resonates with one of the folk singer Nick Drake's last recordings, *Black Eyed Dog*, and I heavily associate the two because of their downcast and melancholic tones.

The Book of the Dog is published by Laurence King, RRP £12.95. www.laurenceking.com

10 MINUTES WITH...

JONNY HANNAH

THIS JAZZ-LOVING ILLUSTRATOR'S LATEST EXHIBITION AT YORKSHIRE SCULPTURE PARK IS A HOMAGE TO THE INDEPENDENT HIGH STREET SHOPS OF YESTERYEAR. INTERVIEW: **TERRI EATON**. PHOTO: **ALUN CALLENDER**

Your new exhibition, *Main Street*, will be presented as a series of pop-up shops. How did that idea come about?

The shop idea sprang from an old *Two Ronnies* sketch, where a guy walks into a hardware store and asks for four candles. The shop is full of drawers of all sorts and looks completely unique. I wanted to make similar interiors of shops that were quirky but that probably didn't make much money. I like the idea of a shop not driven by profit, which is hard to find these days.

Is the collection a dig at modern consumerism then?

It is, but I'm not stamping my feet about the issue because I like the age I live in. I love the 21st century, I like being in 2015, but where I live in Southampton, all the independent shops have gone and it's all charity shops or pound shops. I'm hoping to restore the balance with my own crusade.

How did you plan for a project on this scale?

I started by drawing the outline of the shops within the space given to me by the Yorkshire Sculpture Park to establish the size restrictions. If I plan too much though, there's a chance I'll get bored and kill the improvisation of the process. I wanted *Main Street* to be a mix of thought-out ideas and some that will be adjusted up until the final day. I'm taking some paints with me for the hanging in case I want to change the colour of anything. I understand some artists want to know in advance whether something's going to work, but one of my heroes is the jazz saxophonist Charlie Parker and, when he played a song, he never played exactly the same notes twice.

Jazz is a continual influence on your work. How do you regularly return to a subject without becoming formulaic?

It's good to use different materials. I'm about to paint a wooden hobbyhorse that I found in a charity shop but I've also been painting on old LP covers. Different surfaces are fun. They make you paint differently. If I paint on really expensive paper I get scared, whereas if I'm painting on a 7" single that I bought from a

"I LOVE THE 21ST CENTURY... I LIKE USING TECHNOLOGY TO DO SOMETHING DIFFERENT. IT KEEPS ME ON MY TOES"

charity shop, I know I can throw it away if I muck up. I've started to paint with enamel paint too. It's like painting with treacle – it's not the most fluid, but it's challenging. I've also created a special print for the exhibition, which is a five-colour screenprint that's been laser cut into a specific shape. I like using technology to do something different. It keeps me on my toes.

Does your method change when painting on three-dimensional objects, such as the ukuleles in *Main Street*?

Yes, I've got to be concise because I'm restricted by the edges of the object. It's a good test though. You should never let restrictions stop you from trying new things. I'm just about to screenprint on the back of a ukulele, actually.

Which artists have influenced your own work?

I'm a big fan of naïve and folk art – I love Ralph Fasanella and Howard Finster. In terms of more formal painters, I like Pop Art. Peter Blake introducing figures like Elvis Presley and Marilyn Monroe into fine art was fantastic.

Where do you look for typographic inspiration?

The Victorians were good at excess and their adverts were so over the top. If you look at a Victorian advert that is trying to sell you a pair of shoes, there's almost too much information, but it's exciting. People like [US album cover illustrators] Alex Steinweiss, David Stone Martin and Ben Shahn have been a great influence too. It's important to me that the typography is a part of the drawing.

You run the Cakes & Ale Press, selling your own books and prints. What are the pros and cons of self-publishing?

Doing it yourself means you've got more control but that can be a bad thing. With private press publishing, there's a fine line between doing something that you like and doing something that nobody else likes. It can be self-indulgent.

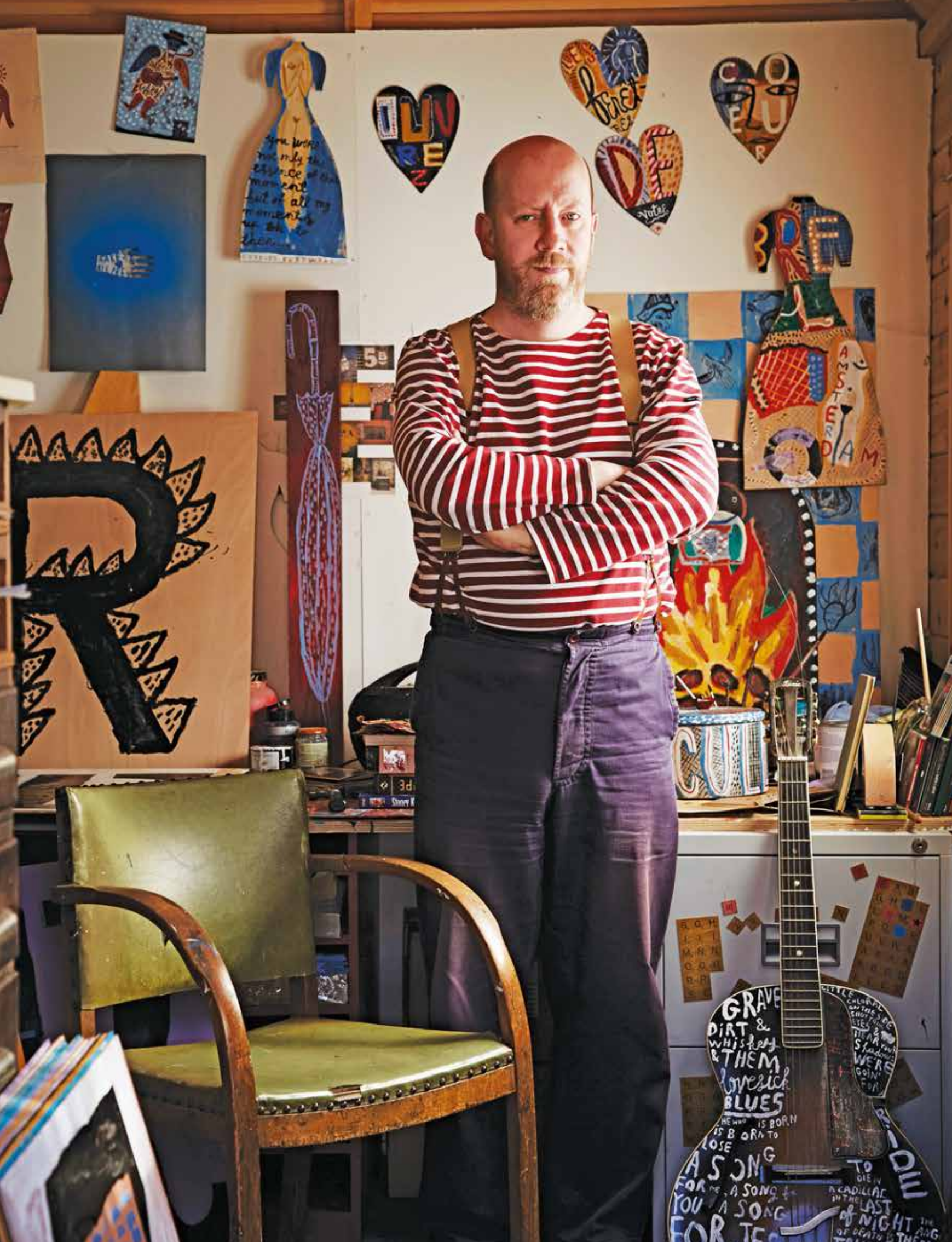
You also teach illustration at Southampton Solent University. What advice do you give your students?

Overall, students want perfection. They want to create something that's commercial and that will get them noticed. I say to them that you've got to be yourself and don't force things. If you drop what you're doing and paint something that's commercial, then you're just jumping on a bandwagon. Having an individual voice is essential.

Jonny Hannah: *Main Street* runs from 14 November to 28 February 2016 at Yorkshire Sculpture Park, Wakefield. www.ysp.co.uk

COURTESY THE ARTIST AND ST. JUDE'S. PHOTO © ALUN CALLENDER





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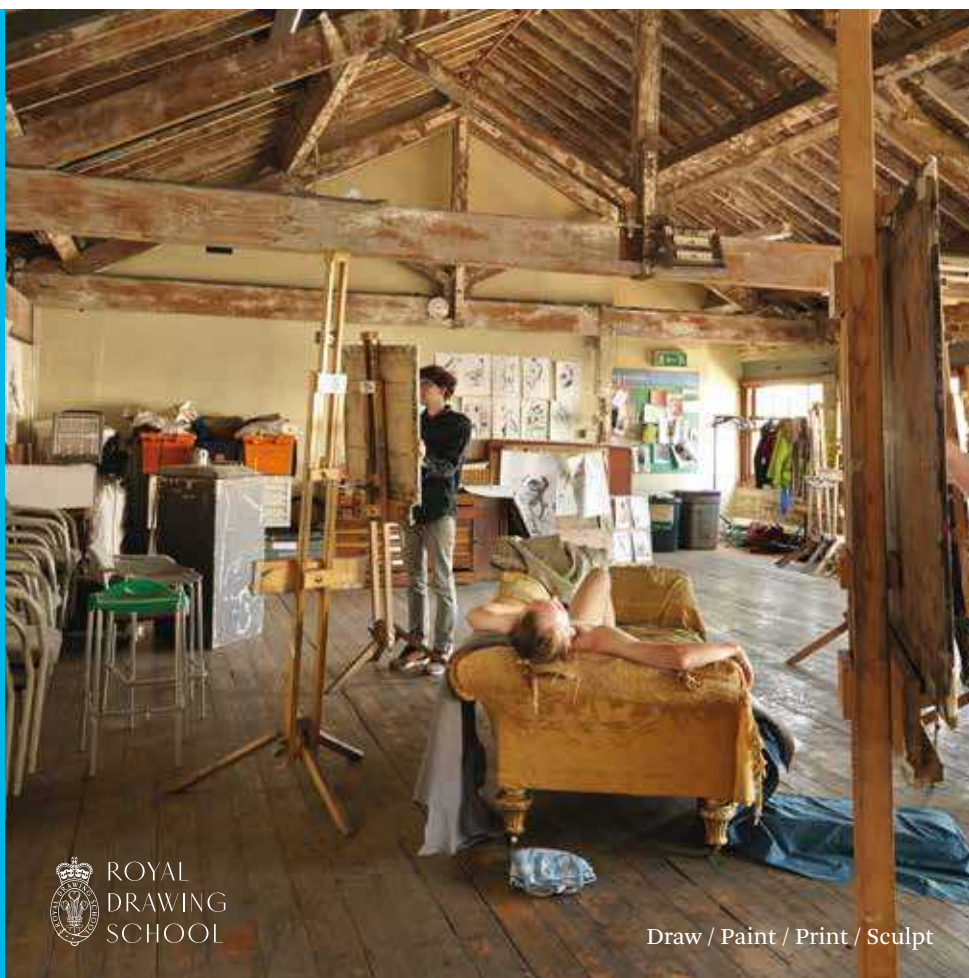
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SKETCHING IS NOT A TIME TO BE CONVENTIONAL, ACCORDING TO OUR COLUMNIST **LAURA BOSWELL**



ABOVE *Sheep and Sky*,
linocut, 18x25cm

I am often asked about my approach to sketching. While I hanker after beautifully complete sketchbooks and envy those with the discipline to create them, my sketches are more of a rough shorthand on whatever paper I can find. Their contents remain a mystery to almost everyone but me.

This often surprises and, if I'm honest, disappoints people, but it's the system that works for me. I believe that making a sketch is essentially a fact-finding mission and, for me, the skill lies in the gathering of information, not in the quality of the drawings themselves.

I honestly believe that the roughest sketch will always be a more helpful way of capturing and recording an idea than a photograph. Firstly, however brief the work, you will have to study your subject and work out a way to translate it from life to paper, rather than have the camera trap it for you in an instant.

Secondly, in using your hand to draw, whatever your method, you will make a firm connection in your mind with your subject and why it caught your attention. Even if the sketch is an illegible scrawl on an envelope (I have plenty of those), it will stimulate you far more than a photograph that simply documents the scene. That said, I usually take photographs as well, even if I see them as a way of backing up my sketches by providing an overview of a potential subject. I have nothing against using photography for reference, but alongside sketches, not as a replacement to them.

While I am often tempted to buy sketchbooks, I have a great dislike of starting a new one. The last thing I want is to miss drawing something because I am worried about putting it in the right book in the right way. I sidestep this issue by drawing on loose paper or the back of a paper bag. I am ashamed to say that, on a couple of occasions, I have even sketched on the inside of a library book. As I tend to use lots of sketches to create each print, loose paper is more convenient for spreading out ideas in the studio, which is where I will do my careful and final design drawings. It is also great for scrunching up when things go wrong.

Herein lies the real point. Sketching should always be seen as a form of note taking; a means to trigger ideas for more considered works. For some this will involve plenty of fine detail; for others, it will consist of the briefest of marks. However you go about it, just remember that your sketches are only there to serve you, not convention.

www.lauraboswell.co.uk

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**EVEN A ROUGH SKETCH
WILL CAPTURE AN IDEA
BETTER THAN A PHOTO**
”



LOSING FACE

ISRAELI ARTIST **GIDEON RUBIN**
CREATES ANONYMOUS PORTRAITS AS
A MEANS OF CONNECTING WITH HIS
OWN ROOTS. HIS BIOGRAPHER **MARTIN**
HERBERT EXPLAINS WHY BLANK
EXPRESSIONS CAN REVEAL SO MUCH



ARTIST'S COLLECTION. PHOTO: RICHARD VEY, LONDON

PRIVATE COLLECTION. PHOTO: SHIRA KLASMER, LONDON



LEFT *Untitled (back)*, oil on linen, 56x51cm
FAR LEFT *Untitled*, oil on linen, 91x76cm

An absence of facial features typically has negative connotations. Think first of language, specifically English. There is 'losing face' (not a good thing); there is 'faceless' (synonymous with anonymous); and there is 'defaced' (as in spoilt). In the visual register, this author remembers at least three cinematic encounters from early adolescence – *Twilight Zone: The Movie*, the film version of Pink Floyd's *The Wall*, and *Eyes Without a Face* – in which the sudden appearance of, or even allusion to, a blank-slate physiognomy did what it was designed to do and scared the bejesus out of them.

It is understandable why this, the denial of human connection, is a trope of horror films. If we read personality through faces ('on the face of it', we say), then the emptied face is a soulless thing: a person wholly unknowable, unreadable, a soul departed, a nothing outside that mirrors a nothing inside.

But, as with those films, it is all about how you frame it. Consider the possibility, which Gideon Rubin's paintings present, that the voided face is not a wall but a window, or both at once; that a *tabula rasa* is an opportunity. Erasures, perhaps fittingly, were the initial spur.

The story of how Rubin made the transition from realist painting to the negotiational style of his current work, which emphatically meets the viewer halfway, can be told quickly but invokes huge events. After he witnessed the horrors of 9/11 first hand, he found himself unable to paint as he had done until then. Instead, he began to paint old dolls that he had collected (some with their features missing). He then painted pictures of his girlfriend in a similar style, finding that he did not need to delineate everything in order to capture her personality. Selfhood distributes across the body as clues. With someone you know, it is in the crook of an arm, in the knees, in the clothing. Paint is an articulate, potentially loving language for conveying this intimate

knowledge. Widening the net of his subject matter, though, Rubin browsed through flea-market photo albums and found a point of rooting, an emptiness filling.

Looking at nameless Europeans from the 1930s connected him back to a lost, erased world of memory before his family went to Israel: he did not know these strangers, had no biological connection with them, but he recognised them nonetheless. If not a surrogate extended family, they analogised one; they diagnosed a gap.

Rubin's paintings live and breathe amid this double knowledge: that a face can be filled in if everything around it speaks, and that it will fill subjectively according to the viewer's sensibility and needs. Here the backstory falls away somewhat, merely necessary to drive the work into being. I am looking at a girl with brown, curly hair falling to her shoulders, her face – cleansed of all expression – upturned, the extent to which she is facing us open to debate. She is hunkered down, white dress and sandals, her hands are brought together, she could almost be praying; the backdrop is shorn of details too. You decide, swayed by brushwork, and there is plenty to decide upon. What is paralleled here is the editing process of history itself: when we gaze into then from now, we see in part. This can be a cause of anxiety, but Rubin's painting releases us from that, in part precisely because it is painted. To paint in the first place, particularly in a loosened, caressing manner like this, is to edit; Rubin's technique pins his subject and approximate milieu to brown linen, warmly primed with rabbit-skin glue rather than white, but only just. The image hovers in the present, a proposal of sorts. It says: complete me, hold me here, do some pleasurable work or else I am gone.

Rubin has set up this transaction between ourselves and these family snapshots, grids of yearbook photos – where individuals first fall away and the vagaries of historical

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“GIDEON RUBIN’S PAINTINGS PRESENT THE POSSIBILITY THAT THE VOIDED FACE IS NOT A WALL BUT A WINDOW”

hairstyle trends snap into focus, and then are built anew – and landscapes of various types, which play against his figures and tentatively ground them. He has also, later, extended his reach as if to dare that any image can serve as a starting point: a celebrity photo, for instance, or a well-known historic painting. But what Rubin appears not to want when quoting from past images are allusions to grandeur.

The history of painted portraiture is the history of faces (think of a Titian, say, where the inverse process to Rubin’s is at work: everything frays, in terms of verisimilitude, from the face outwards). This he resists, as he does the idea that portraiture records a series of grand, important figures. (Those celebrities, whose fortune is their faces, will be gone with tomorrow’s wind.) He has steadily gravitated towards low, conversing supports: old newspapers, cardboard. By lowering in this way, however, Rubin raises stakes. He wants you to have a large, open-ended experience in front of something apparently reduced, to make some kind of parallel synaptic connection to that which transpired between him and those photo albums years ago. The content of the work, as such, is not in the image and not in us but in the conversation between the two. This is what makes for a pulse, and part of the artfulness in Rubin’s practice is his recognition of what

conditions must be in place to let us in, what must be withheld, and what kind of withholding is a gift.

There’s a painting by Rubin from 2010 in which a figure leans against what looks like a diving board. Off to his left is a smeary white structure that might be another, lower board – or it might not. Behind is a big, looming stand of trees, and there is a wide patch of summery blue sky that, nodding to the painter’s awareness of Giorgio Morandi and the vanishingly thin line between figuration and abstraction that the Italian’s (and Rubin’s own) works pressure, seems to be in front of everything else in the picture. I look at this image and wonder about when and where, and then let it slip out of time: this moment is constantly going on. Someone somewhere is forever idling around a pool fully clothed, alone, on the threshold of diving in. That has to be, because Rubin is always painting what happened then and happens now, a human story. I think about the two diving boards, if that is what they are, as allegory: the pool is there and you jump into it from your chosen height. The specific painting I am meeting halfway is called *Reflection*. But that word, with its triple associations of retrospect, thought, and mirroring, applies everywhere.

This is an edited extract from *Gideon Rubin*, published by Art/Books, RRP £29.99. www.artbookspublishing.co.uk

TOP *Canoe*, oil on canvas, 150x200cm
OPPOSITE PAGE *Class of 1947 (Prom)*, oil on linen, 12 canvases, 25x20cm each



IN THE STUDIO WITH

MILLIE MAROTTA

DESPITE SELLING 3.7 MILLION COPIES OF HER ADULT COLOURING BOOKS, THIS TALENTED WILDLIFE ILLUSTRATOR STILL WORKS FROM HER SPARE ROOM IN TENBY, WEST WALES. WORDS: **STEVE PILL.** PHOTOS: **JOHN WELLINGS**

How long have you had this studio?

I've been here four years. I actually really enjoy working from home and it's a very comfortable space to work in, but then on the flip side of that, work is always upstairs waiting for you to go back to it, so it's quite difficult to switch off.

Your first two adult colouring books have sold a staggering 3.7 million copies. When did you get the first inkling they would be so successful?

The first book, *Animal Kingdom*, was published last August and I just didn't know what to expect. It was well received, sales gradually started picking up and then in spring of this year, the phenomenon for adult colouring books just went through the roof.

Why do you think your colouring books were particularly successful?

The books were targeted at adults and I wanted to



make sure the illustrations were sophisticated and detailed enough for a grown-up audience. I've tried hard to maintain that throughout the books – I didn't want to do anything that could be perceived as childish.

The subject is important too. So many people are using these books as a form of relaxation and being able to dip into a world that isn't part of their everyday lives is part of that as well.

You have lots of books about nature and animals on your studio shelves. Were they to research the series?

No, I've always been very passionate about the natural world and the environment. I studied wildlife illustration as part of my degree at Carmarthenshire College of Technology and Art. Over the years, it has become the focal point of all my work.

How do you plan out such ornate images?

I usually start off with quite a simple, true-to-life sketch



ART HAS ALWAYS BEEN MY THERAPY... CREATING THESE BOOKS IS A REALLY RELAXING PROCESS

of the subject – that is where my wildlife illustration background comes in handy. I then explore the subject and look at interesting shapes within their form or textures and patterns on the surface of their skin or feathers or fur. That will be the catalyst for how I'm going to develop that image and build on the detail.

Given that your drawings are so precise, are you particular about the materials you use?

Yes, definitely. I draw with very fine, steel-nibbed pens, usually a 0.18 or 0.2 nib. Steel nibs can be quite scratchy sometimes, but I mostly use a Rotring Rapidograph pen as I find them a bit smoother. My final artworks are drawn up onto marker pad paper. It is bleed proof, which is great for keeping the lines neat and crisp. It's also slightly transparent, so I can lay it over the top of my sketch and see it showing through.

As an illustrator, is it hard to think about someone drawing all over your artworks?

It's something I felt really nervous about to begin with, but I really enjoy it now. I love seeing what people are doing with the images. Some of the images people share on social media are just breathtakingly beautiful. They are using techniques and colour schemes I would never think of using. Some of them are colouring so much better than I ever could.

Your third adult colouring book, *Wild Savannah*, will be published in February. Have you altered your approach at all after seeing how people coloured the first two?

Yes, definitely. With the first book, I just wanted to give people a beautiful book but now I do tend to think more about how people are going to colour the images.

Have you ever coloured in one of your own books?

I have coloured parts of my own illustrations, but I certainly haven't completed a whole book! I find it really relaxing and therapeutic. Art has always been my therapy. I used to be an art teacher and it was a really busy, stressful job, but during the holidays and in my evenings and weekends, I would always paint or draw to relax and have a bit of quiet 'me' time.

While there is the pressure of a deadline now, drawing these illustrations and putting these books together is a really relaxing process. I do feel really lucky actually, it's a privilege to earn a living from something I enjoy.

***Millie Marotta's Animal Kingdom – Deluxe Edition* is published on 12 November by Batsford, RRP £25. www.milliemarotta.co.uk**

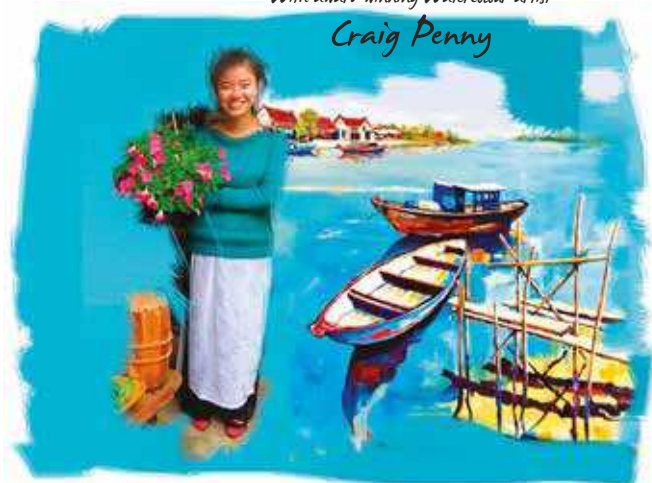
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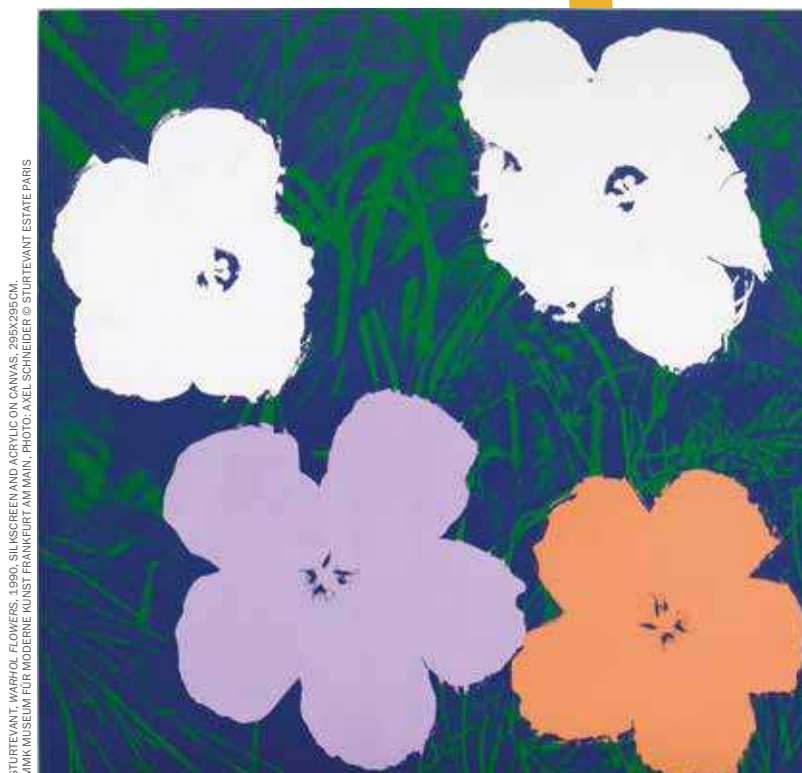
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Taking inspiration from Ray Bradbury's sci-fi novel *Fahrenheit 451*, the exhibition invites audiences into a fictional scenario in which the exhibited artworks will cease to exist and asks visitors to memorise the works to secure their future preservation.

Showing alongside *An Imagined Museum* will be *Matisse in Focus* (20 November to 2 May 2016), a free display of the popular French artist's painting, sculpture and works on paper. www.tate.org.uk/liverpool

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①

ARTISTS OF THE YEAR 2015 SPECIAL

This month, we've given over the gallery space to a selection of the 50 shortlisted entrants from our *Artists of the Year 2015* competition. To view the full shortlist and vote for your favourites, head online to www.artistsandillustrators.co.uk/2015 or visit the exhibition, which runs from 22-27 February 2016 at London's Mall Galleries. The winners will be announced in a special awards ceremony on the opening night!



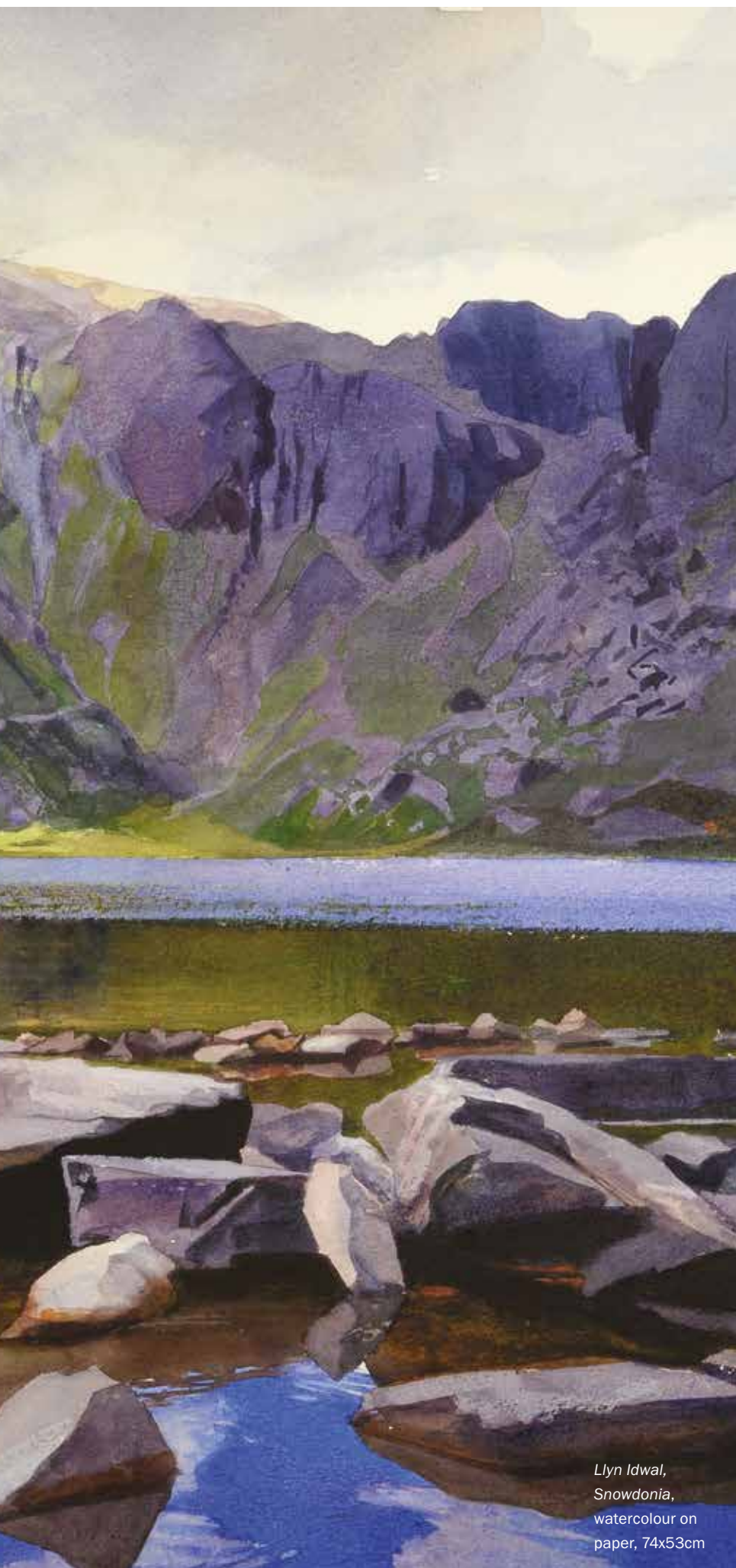
1. Joshua Waterhouse, *Josephine*, oil on panel, 90cm diameter • 2. Este MacLeod, *Untitled*, acrylic on canvas, 120x100cm • 3. Angela Bell, *The Bar Flies*, oil on board, 20x20cm • 4. Emma Colbert, *The Family Tree*, pastel on paper, 101x76cm • 5. David Janes, *Turbot*, watercolour on paper, 42x29.7cm • 6. Rebecca Barnard, *Reflection IV*, mixed media, 88x88cm



TALKING TECHNIQUES

BOB RUDD

IMMERSING HIMSELF IN THE LANDSCAPE HAS ALLOWED THIS ROYAL INSTITUTE OF PAINTERS IN WATER COLOUR MEMBER TO HONE HIS VIBRANT TECHNIQUES, AS **TERRI EATON** DISCOVERS



Llyn Idwal,
Snowdonia,
watercolour on
paper, 74x53cm

From his attic studio in the Wiltshire market town of Chippenham, Bob Rudd creates the kind of watercolours that you'd love to call your own. His striking palette and large-scale compositions of sweeping landscapes and imposing buildings easily trick the eye into thinking his works are bold oil paintings – look closer and you'll recognise the gentle gradations and careful washes that are quintessentially watercolour. It demonstrates a mastering of the medium that comes with 30 years of experience as a professional painter, but Bob regards it as a happy accident that he's known principally as a watercolourist. As an art student at Bath Academy of Art, he was drawn to the buttery handling of oils. Nevertheless, it was an unusual commission he received while working as a graphic designer in the 1970s that would reacquaint him with watercolour.

"I was illustrating dogs for Pedigree Chum and the client had this idea for a calendar in watercolour, so I took the set of paints home to play around with and I loved them," says the 71-year-old. "Shortly afterwards, I decided to give up designing so I could paint full time."

Bob's work is a mixture of carefully observed, naturalistic landscapes and more gestural, freer strokes made into a deliberately abstract pattern. The hope is that the two approaches combine to create interest and tension.

He sometimes adopts a graphic style by using hard lines and flat areas of colour. However, each painting starts with an actual scene and there's a reasonably careful drawing underneath of the shapes and positioning.

"The drawing gives me the coordinates of where things are," he explains. "I love the look of that controlled, graphic style against areas where, although it's all about what I saw, I don't know what's going to happen next."

Inspired by the atmospheric portfolios of John Piper and Graham Sutherland, Bob endeavours to convey a sense of place and character that makes his landscapes feel more like a portrait. This is as much down to his commitment to his subject as it his skills with a paintbrush – you'll never see Bob paint a place that he doesn't love.

"I have to really, really want to capture a place to paint it," he says. "Commissions are more difficult and you have to search for that spark but it's easier to commit once you've got it. I'll usually spend a day on location to see a place in different lights and take photos. Then I go back to the studio and sketch thumbnails to find a composition."

Much like Henri Matisse, who deliberately placed complementary colours next to one another in iconic works like *The Snail*, Bob focuses on one area first then paints another area in response to it. It sounds invariably chaotic >

TALKING TECHNIQUES

but it makes his painting process more interesting as a result. “I work on a section at a time at full strength and get it as near as I can to being complete. Chances are it won’t be absolutely finished first time – there’s lots of sitting in the chair, drinking coffee and stroking the cat until it becomes clear,” he says. “The good thing about starting at full strength is that you have something very positive to relay the next thing to.”

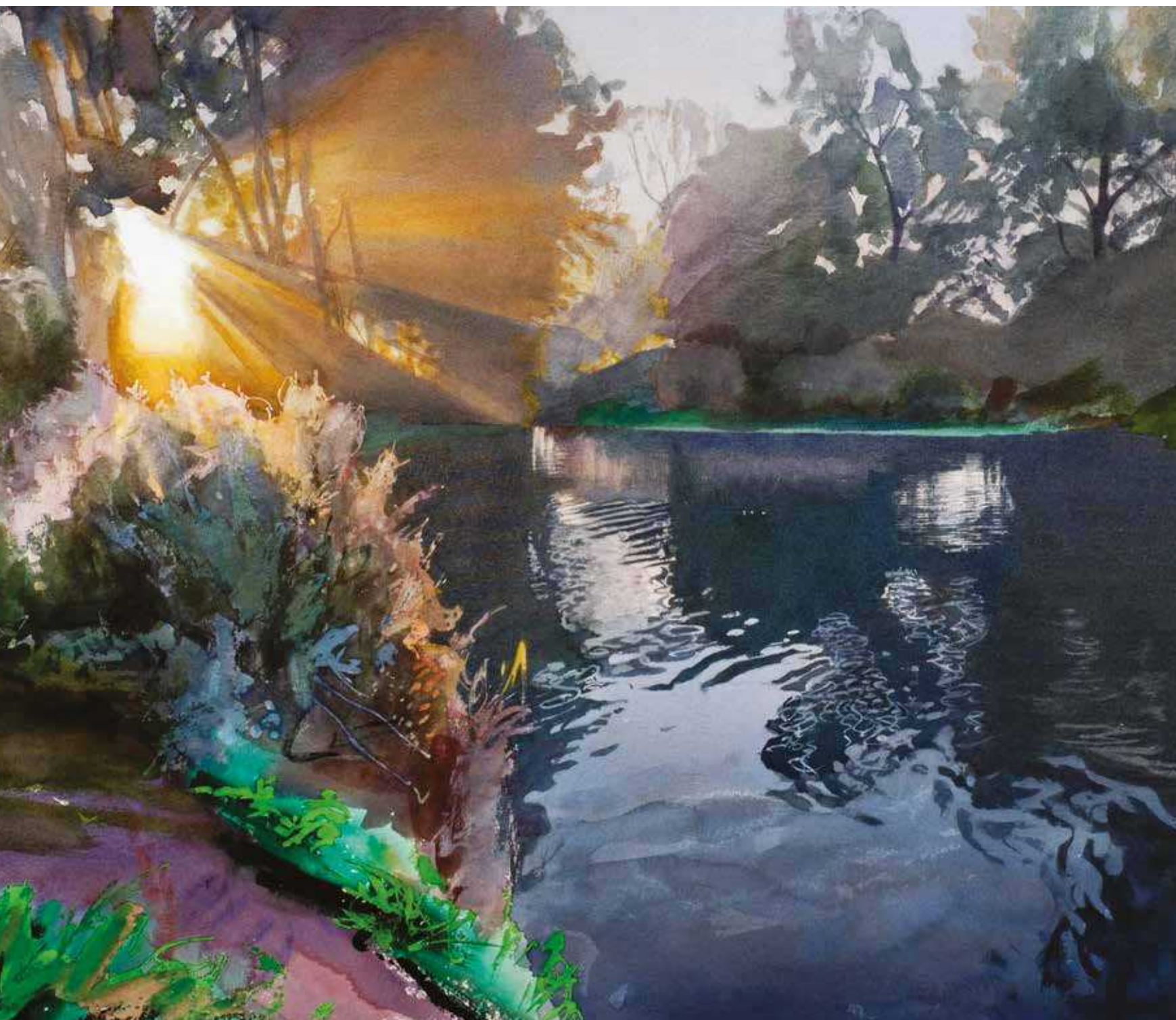
Bob is obsessed with colour and so he is happy to rip up the rulebook in pursuit of a punchier palette. He appreciates working with limited colours is sensible – to get the maximum range of hues out of warm and cool primaries – but he finds an art shop full of tubes too tempting to resist. “When I see a shade with a name like Potter’s Pink, I can’t help but wonder what it’s like. The colours are inspiring. In my working life, I trained as a lithographic artist and I analysed colour all the time. Although I have favourite

shades, I like to think it makes a difference if the colours vary slightly from painting to painting.”

He also recommends altering the consistency of the watercolour to add depth and texture. Often, his paint will handle more like single cream than water, which helps build dense passages of colour. There’s a risk that his mixes may become murky, but it’s one that he’s willing to take. “I think when people start off, they’re terribly afraid of ‘mud’ and they’re told to use transparent colours,” he says. “I never think of mud. I think of complex, interesting, deep, rich colour. I’m not afraid to keep going.”

Sure to raise a few eyebrows is Bob’s fondness for incorporating pure black into his paintings too. Artists are often warned that it’s proper to mix a softer version of your black rather than using pigment straight from the tube but he finds it strengthens his mid-tones. “I actually use a black Indian Ink. It’s stronger than anything you’ll find in

BELOW Avon
*Sunrise, Great
Somerford,*
watercolour on
paper, 53x68cm



RIGHT *Straw Bales and Willows*,
watercolour on
paper, 51x51cm
PAGE 42, FROM TOP
*St Nicholas
Church, Studland*,
watercolour on
paper, 41x52cm;
*Lavender Near St
Jaile, Provence*,
watercolour on
paper, 53x71cm



watercolour and it forces you to pull out those middle tones, which are the most important parts of a painting. You may have strong bits dotted about that provide great contrasts but if the rest of it is virtually the tone of the paper, you'll have a void."

As well as being adventurous with his colours, Bob believes in investing in artist's quality materials in order to achieve the best results. He currently favours Winsor & Newton Professional Water Colours combined with 300lb Saunders Waterford rough watercolour paper, as it's flexible enough to stretch tautly across a wooden frame when he wants to work on a larger scale but firm enough to eradicate any fears of buckling.

Unlike many artists, Bob delights in having a bright, white surface on which to paint. "I like working on white. It means if I'm moving from one area, I have a choice, I can do anything with it. Having the white space gives complete

freedom at every stage. It's only when it's covered up, I need to start sorting things out."

Bob's dynamic watercolours can get pretty big, almost two metres long on occasions, but most turn out roughly 50cm wide because it's a convenient size to carry around without being too large to hang on most peoples' walls. He finds that flat, varnishing hog-hair brushes pick up pigment very well and he occasionally uses three-inch decorator's brushes to give more control to his larger washes. Asking him to work on an even smaller scale, however, can be problematic.

"I find it difficult to crack small paintings. My smaller artworks are usually cut-out from a bigger one that isn't working," he says. "A normal painting will likely take me a week to complete, but I can keep going back to smaller works for months and still be unhappy."

There's frequently a spot of retouching before Bob is >

**"USING A BLACK INDIAN INK FORCES YOU TO
PULL OUT THOSE MIDDLE TONES,
WHICH ARE THE MOST IMPORTANT PARTS OF A PAINTING"**



“ALTHOUGH I HAVE FAVOURITE SHADES, I LIKE TO THINK THAT
IT MAKES A DIFFERENCE IF YOU VARY
 YOUR COLOURS SLIGHTLY FROM PAINTING TO PAINTING”

ready to declare a painting finished, whether it's using a dry brush to pick out colour while it's still wet or lightening an unwanted dark patch by loading a small round brush with water, tapping lightly onto the area and dabbing away the pigment with a tissue. Bob's a perfectionist in this sense and knows exactly what remedy to administer to any watercolour ailment.

However, there's talk of Bob devoting more time to oil in the near future, as he looks for new mistakes to conquer. “I've been thinking about it for a while,” he says. “But then again, I do like working on large-scale watercolour landscapes because I feel that small part of the artistic spectrum is mine. We'll see.”

It's difficult to turn your back on a medium that is as naturally suited to your creativity as watercolour is to Bob, but a venture outside one's comfort zone is never a bad thing. With this possible twist in direction up ahead, Bob reminds us of a drop of watercolour on a wet piece of paper: we don't quite know what he'll do next but we look forward to seeing the results.

Bob's work features in *The Painted Parish*, which runs from 15-20 December at Mall Galleries, London SW1. www.bobrudd.com



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CLASSICAL PAINTING

FOUNDED IN 1875, **THE ART STUDENTS LEAGUE OF NEW YORK** HAS TAUGHT THE LIKES OF JACKSON POLLOCK AND GEORGIA O'KEEFFE. OVER THE NEXT SIX PAGES, TWO OF THE SCHOOL'S CURRENT TUTORS SHARE THEIR OWN APPROACHES TO CLASSICAL PAINTING

SHARON SPRUNG... ON FIGURE PAINTING

I first attended Cornell University in the Art and Architecture Department and soon became unhappy and disappointed with the scope and level of art instruction. After a year I left to study full time at the Art Students League and the National Academy Museum and School of Fine Arts. They appeared to me to be the only places where I could get instruction at the depth and sophistication I wanted. I was not disappointed. It worked for me. Today I work in a large studio that shares the upper floor of my home in Brooklyn with my bedroom. There are two sturdy easels, a wheeled

sculpture stand for my palette, a big old lithographer's table and half a dozen large bookcases where I keep all my art books. It is very spare – I like the emptiness and quiet – with white walls and no other distractions except for the painting on the easel. I have a large, north-facing skylight that brings in a beautiful, diffused light. The one exception to the quiet is a corner of the room where an antique wooden folding screen is festooned with fabrics – colours and patterns from all over the world. I have a very large palette with plenty of room to mix paints, but I use a very limited range of colours.

TOP Sharon Sprung,
Portrait of L, oil on
panel, 56x56cm

My palette – my colour system – is simple and limited. I use Flake White, Yellow Ochre, Raw Sienna, Permanent Bright Red, Ruby Red, Scarlet Sienna, Alizarin Crimson, Raw Umber, Burnt Umber, Red Umber, Payne's Grey and Cobalt Blue. That's it. I paint in oils, predominantly. They are so rich and complex, and I often feel that I will never be able to tame them. The surface I work on is a wooden panel with an oil ground. I work a lot with a palette knife, and I like the hard, strong surface.

I prefer to work from life, but sometimes use photographs and drawings as visual aids and colour studies. Working on a few different paintings at the same time prevents me from becoming obsessive – too focused on any one piece. At the same time, it gives me a useful emotional distance from each work. I work from a posed model for as long as possible, and then I like to be alone to sort out the painting's completion. Following the time-honoured practice of 'fat over lean' – increasing the quotient of oil in the painting medium with each layer – my approach is basically the same, except that because of the strength and solidity of the panel, I can use more powerful strokes and wield the palette knife freely.

When I was given an opportunity to teach, I realised how much I enjoyed it and how much I could learn from the experience. Even now – almost 40 years later – I find teaching painting almost as rewarding as painting itself. Teaching keeps me fresh and maintains my integrity as an artist. I had two very different formative teachers: one who taught technique and the other who found a way to convey what being an artist means. Daniel Greene and Harvey Dinnerstein were my mentors. Their example continues to inspire me to this day.

We all develop our own styles of teaching. My class works from a live model over an extended period of time. I deliver lectures when

appropriate, about subjects like anatomy, to inform specific areas of interest related to the current sitter.

I might also demonstrate colour mixtures or how to approach the painting of drapery. I give talks and lectures on many diverse subjects: particular artists, the history and chemistry

of paint and different working methods. Some lectures are prepared beforehand, designed to elevate the class to the next level, and many are impromptu and extemporaneous, growing out of the moment. I strongly believe in the value of frequent demonstrations to show the students the way.

The best advice I can give them is work hard and long from life. In teaching I like to address my comments to the individual, to help them envision a place where they would like to go with their work. It is about getting further – teaching people how to see, how to interpret what they see – and finding a place of depth and sensitivity from which to work.

“WORKING ON A FEW DIFFERENT PAINTINGS AT THE SAME TIME PREVENTS ME FROM BECOMING TOO FOCUSED ON ANY ONE PIECE”

DEMONSTRATION 1: PAINTING FROM A LIFE MODEL

1 The palette and setup are very important. I use a limited palette for the flesh tones: Flake White, Yellow Ochre, Mars Yellow, Raw Sienna, Permanent Bright Red, Ruby Red, Scarlet Sienna, Alizarin Crimson, Raw Umber, Burnt Umber, Red Umber, Payne's Grey and Cobalt Blue. My paints are handmade by Vasari Classic Artists' Oil Colours, and have beautiful saturation and texture.

Notice how the paints line the external edge of the palette to allow me maximum space for mixing large quantities of paint with a palette knife, then brush mixing to form smaller puddles of related colours. I place the palette between where I am standing and the canvas. This prevents me from working too close to the surface of the painting. Standing up to work is best. Remain at a good distance from the work and keep moving.

2 After posing the model, I position myself parallel to the picture plane. Starting with a gesture drawing using only rough lines, I make a sketch using Payne's Grey mixed with turpentine. Movement and composition are the most important considerations at this point. I strive for fluidity, working all over the canvas, trying to get the life and the essence of the pose. Gesture is emotion in movement. I begin by making a very loose drawing of the figure.

3 Next I start laying in the background. Drawing the model and the space around her at the same time is essential to balance the dynamic exchange between the positive and negative spaces.

4 Having used line to redraw and solidify the figure as well as the negative space, I begin to construct the figure from the inside out starting with the four curves of the spinal column: the cervical, thoracic, lumbar, and sacral regions.

I then add notes in line about the anatomy of the figure to add weight and authority to the pose.

5 I then analyse the tonal values and colours that make up the figure, focusing on how the relationships between specific shapes reveal the anatomy. Finding the darkest value in her hair, I set up a relationship between it and the value of the flesh in the shadow next to it. I mix puddles of paint, which can be manipulated to make colours that are darker, lighter, cooler, warmer, more chromatic, or less chromatic. I consider the masses of colour in terms of shadow, half tone, and light.

It is initially important to work quickly to cover the canvas, block in the colours, and balance the tonalities. Beginning to really understand my subject, I continue to make the boldest statements possible. Being in constant motion is crucial. I work fluidly, imagining that I am dancing on the surface of the canvas.

6 Then I concentrate on refining the patterns of shadow, half tone, and light to give the figure a sense of volume, a three-dimensional form. At this stage one must pay close attention to specific value relationships – patterns of light and dark – to impart greater truth to the image.

7 I like to use a palette knife to cover a larger area more quickly than with a brush. I find this helps me rapidly establish patterns of movement in light and dark. The palette knife also helps me to apply the paint with thickness, richness and opacity.

8 This is a good start for a three-hour session. If I were at home in my own studio, I might continue to refine and develop the drawing, correcting the shapes, values and colours of the shadows.



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THOMAS TORAK... ON STILL LIFE

There are some artists who think all art from the past should be discarded so that new works can be created without their influence. Others think we should reject all modern art and return to the academic tradition of the 19th century. But we can't undo what was done in the past, or what is being done in the present, and it is unimaginative to re-create work that has been done before. Every artist should study the work of the great geniuses that came before them and then create exciting new paintings that express their own philosophy and personality.

People often remark on the beautiful quality of my work. This is usually followed by a query about which varnish I use. A rich, lively surface, however, is not the result of the final layer; it begins with the ground. I stretch the finest linen I can find, size it with rabbit-skin glue, and then apply a Lead White oil ground. Lastly I sprinkle a little dry colour on the canvas and spread it over the surface with a final coat of glue to give the surface a middle tone. I also want to use the finest colours, so I often grind my own paint. This allows me to determine the amount of pigment and both the quantity and quality of the oil in my paint. It is not difficult to do, although it can take some time. I also prepare my own painting mediums. The basic formula for medium is equal parts linseed oil, turpentine, and dammar

varnish. This can be varied to suit my purpose as I paint. It can be made thicker or thinner. I can add driers or cook it to make a gel. There are infinite variations and artists can determine which formula or formulas will work best to express what they have to say. The more artists know about their materials, the better they will be able to control and manipulate them.

In addition to using the best materials, it is important to use the finest light. A high north-facing window gives me the best light for mixing my colours and lets the most beautiful light fall on my model. Natural light contains the full spectrum of colours; artificial light is less subtle. Artists can create good paintings using artificial light and tube paint on commercial canvases, but with a little more attention to their materials, they can create masterpieces that express their ideas with more subtlety and eloquence, and will retain their beauty for centuries.

Laying out my palette is key to the success of my work. I often refer to my palette as my piano. I set it up like a keyboard, with colours arranged from light to dark. Below the pure colours I lay out a series of greys, also light to dark. >

**“MANY ARTISTS
BLOCK IN THE
SUBJECT FIRST...
I PREFER TO
GO AFTER THE
RHYTHM, THE LIFE
FORCE, OF WHAT
I AM PAINTING”**

TOP Thomas Torak,
Breakfast, oil on
linen, 41x51cm

The greys remind me to control the value of the colours I am mixing – to stay on pitch, so to speak – and can also be used to moderate chromatic intensity. As I paint, I mix my colours as if I am playing on my keyboard. The lightest tones, or highest values, are mixed at the light end of the palette, the middle tones in the middle, and the lowest tones at the dark end. This organises my thinking and allows me to mix colours as easily as a musician plays scales.

Once my materials are ready I need to consider what I am about to paint. All subject matter for representational painting, be it figurative, landscape, or still life, is essentially the same: light on form in space. As I prepare for each painting I imagine my canvas is an empty space. I see light fall into that space and the subject of the painting enter the space. Each of these three elements is equally important to the success of my work. The subject matter, the form, is the easiest to see and copy from nature. It takes a bit more effort to be aware of the light, but if I observe it carefully I can use it to create luminosity in my work. Space is the most difficult, because it cannot be seen or touched. The existence of space around and between the objects I am painting is undeniable, but how can I paint something I can't see? Artists paint things they cannot see all the time. Portrait painters can't see or touch the personality or character of their sitter but wouldn't consider their painting complete without them. Still life painters cannot see the weight of the objects in their paintings but endeavour to express the difference between the lightness of a flower and the heaviness of a book. Landscape painters cannot see cold, but it is a vital aspect of a winter landscape. Now that I have a full understanding of what I am about to paint I am ready to begin.

If I intend to create a painting that is alive when it is finished, it must be alive from the beginning. I have already started that process by preparing my canvas with a rich oil ground and giving it a neutral middle tone to set off my beautiful colours. Many artists begin their painting by blocking in the subject, and then plod along and build their painting until completion. But a structure, no matter how well constructed, is not alive. I prefer to begin by going after the rhythm, the life force, of what I am painting. This need not take a long time. I let my brush move freely as I suggest the action of the form in space, set the parameters for my design, and begin painting. Because I have established a middle tone on the canvas, it is easy to jump in and begin expressing the light and forms.

I am most excited when I am beginning my painting. I use that excitement to make the painting live and breathe from the first strokes. The light, form, and space are all painted together, the same way they exist in nature. I let the form emerge in the space within the canvas, and then develop that form by allowing my brush to caress and sculpt it. Keeping the brush on the surface of the canvas and moving the paint over the form is more effective than adding repeated brushstrokes. Starting in the centre of the form, I move over and around the form using light and shade to give it volume and weight, remembering to paint the illusion of space between that form and others in the painting. My brush is always in motion; I've been told I look more like the conductor of an orchestra than a painter. The brush also moves on the palette, gliding from light to dark,

exploring the tonal relationships. Well-modulated tones are essential to set off purer colours. These more vibrant pure colours are used to create excitement and express vitality; used judiciously they can make the painting sing. Whether the brush is on the canvas or the palette, it should be doing something amazing and delightful. Many artists finish their painting by adding highlights and details. In my paintings highlights and details can appear at any time, however, and are often subdued in the final passages as I re-establish the unity and harmony of the whole. A painting can take 45 minutes or 45 days to complete; it is done when I have expressed everything I want to say.

This is an edited extract from James L McElhinney's *Art Students League of New York on Painting*, published by Watson-Guption. www.penguinrandomhouse.com



DEMONSTRATION 2: KEEPING THE PAINTING ALIVE

I like to think of my still life paintings as group portraits. All the individual personalities must be fully expressed, yet each one must take its place within the whole. Each grape is a unique character, yet no one grape is more important than the bunch of grapes, and the bunch must be in harmony with the rest of the painting.

At every stage, I endeavour to keep the painting alive. In the end, the work must be harmonious, with light and space that live and breathe, and forms that have character and express vitality.

1 Preparing the canvas with a middle tone before I begin allows me to quickly enter into the excitement of the painting. Using a shadow value tone, I explore the rhythms within the group of objects and design the composition. With a middle and dark tone established, I can easily jump in with higher, lighter values to begin creating form and luminosity.

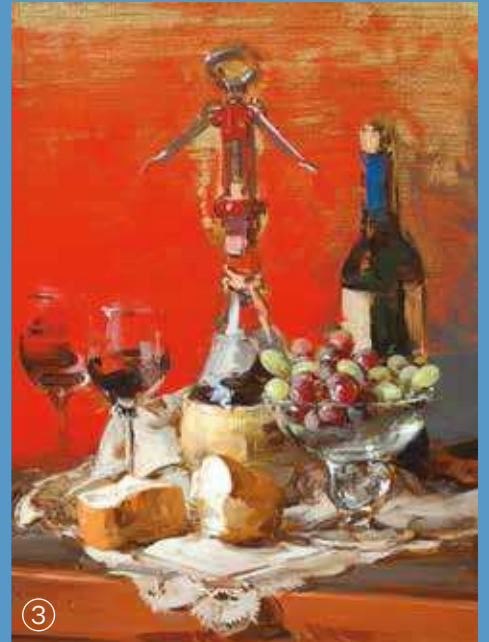
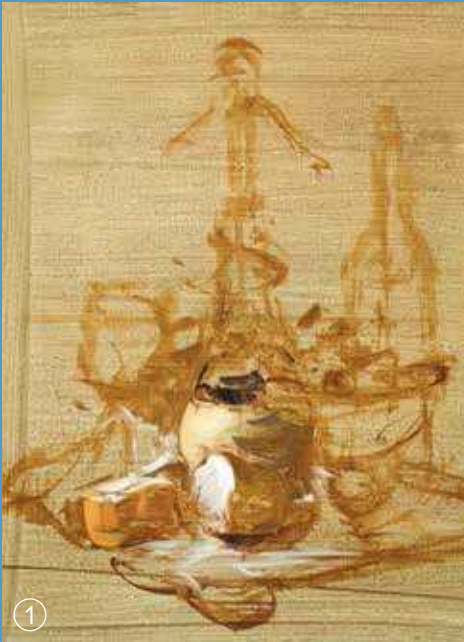
2 Each of the objects in the painting is established before finishing any one object. This allows the entire still life to develop as a single unit. My brush moves freely through the painting, exploring tonal and spatial relationships. I generally paint the light on the forms with opacity and allow the shadows to be more transparent than the lights.

3 This still life was set up using an intensely dark shadow box. If I copied the tones from nature, the deepest part of the shadow would be painted a dead flat black. In order to give that part of the painting more resonance, I began with an intense Cadmium Red under-painting.

4 Once the under-painting is dry, I can develop the blacks in the background. The darkest, richest area is painted thinly to allow the red to show through. This keeps the deepest shadows alive and creates a dynamic contrast with the brilliantly-lit objects in the foreground. Where darks in the background are less intense, the tones are modulated, their opacity increases and the effect of the red under-painting lessens.

5 Each object is painted from the centre of the form to where it disappears from the eye. I prefer to call this a turning plane rather than an edge, because I want my thinking to continue around the form. If I paint a hard edge, my object will be more like a mask than a form in the round, and I will lose my sense of space.

6 Every part of the painting is in play until the work is complete. At the final sitting, I do whatever is necessary to create unity and project a single sense of purpose: a wash here, a glaze there, reinforcing opacity here, or creating more atmosphere there.



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IMAGE - Eigil Nordström - *Light Across a Studio* (Fine Art Diploma Graduate)

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PALETTE MANAGEMENT

A TIDY PALETTE GIVES GREATER CONTROL OVER COLOUR MIXES, AS **PETER KEEGAN** EXPLAINS

Organising your palette in a systematic order can help you better understand the characteristics of your chosen colours, allowing you to have greater control over your mixtures. Squeeze out paint on the edge of your palette to allow more room for mixing in the middle. Be generous with your quantities too – the more paint you use in a mix, the greater the opportunity for making subtle changes to the colour.

There are several different systems for laying out your colours. Below I have shown you how I might lay out my palette when painting a portrait in oils, with the warmer, lighter colours on one side and the cooler, darker colours on the other. Take some time to find a system that works for you and stick to it for a while. Getting to know the way the colours work on your palette will allow you to better concentrate on the painting process. You'll eventually find yourself mixing and selecting colours automatically, so the painting itself gets your sole focus.

To create the mid-tones of the flesh, use a mixture of Titanium White with yellows or reds.

A mix of Cadmium Red and Alizarin Crimson provides the warm reds and pinks needed for painting lips, noses and ears.

A mixture of Alizarin Crimson and French Ultramarine offers a range of purples.

ARRANGING COLOURS

Here you can see how I laid out my paints in order. Running clockwise from top left, the colours are Alizarin Crimson, Cadmium Red, Cadmium Orange, Yellow Ochre, Cadmium Yellow, Titanium White, Burnt Sienna, Sap Green, French Ultramarine and Burnt Umber.

A mixture of my three darkest tones – Raw Umber, French Ultramarine and Alizarin Crimson – can create a deep black.

COLOUR MIXES

As you can see, the colour mixes on my palette are all connected, much like the colours in a face. Organising the palette in this way helps maintain a continuity and harmony to the finished painting and provides me with the best possible chance of mixing the correct colour that I have observed.

Note how I keep the dark mixes near my darkest colours and vice versa – this helps to stop the mixes from becoming muddy.

Add a little Sap Green or French Ultramarine to cool down the lighter tones, usually found around the eyes.



DEMONSTRATION

Christmas FLOWERS



BOTANICAL MASTER **ANNA MASON** SHOWS YOU HOW TO PAINT
A FESTIVE POINSETTIA IN JUST EIGHT EASY-TO-FOLLOW STEPS

With their velvety reds and vibrant greens, poinsettias are full of Christmas cheer. The red and green leaves are both dark as well as bright, something that poses a challenge for us when we are looking to paint them with realism.

Our perception of the relative darkness of a colour is dependent on the colours around it. It is only when we paint the green leaves as dark as they should be, that we can really judge how dark to make the red ones

and vice versa. This means that to paint tones accurately we need to gradually darken the image as a whole. I do this by painting in as many as five layers, letting each dry before applying the colour for the next. This allows colours to be built up carefully without muddying.

The leaves are covered in vein details that can be tempting to want to paint as soon as possible. But if we paint them too early, we will find we'll have to paint over them to darken the

leaves around them more as the painting develops. Doing so is also likely to cause them to bleed and lose definition.

We might also find that once we've darkened around them, the veins then appear too light and need painting over again to darken them, which can be a time-consuming process. I prefer to wait until I'm happy with the overall tonal balance before adding those veins, a process that I will walk you through here.

ANNA'S MATERIALS

- Permanent Carmine, Permanent Alizarin Crimson, Permanent Rose, Opera Rose, Cobalt Violet, Payne's Gray, Burnt Sienna, Winsor Lemon, Winsor Green Yellow Shade, Permanent Sap Green and Olive Green, all Winsor & Newton Professional Water Colours
- Synthetic spotter brushes, sizes 000, 0, 1, 3 and 5, all Rosemary & Co.
- A sheet of smooth, hot-pressed watercolour paper, 31x23cm
- An HB propelling pencil
- A polymer eraser

1 Working from my reference photo (left), I made a light outline pencil drawing. It's important to get this accurate (trace if needed) so that you can make quick comparisons between your photo and painting without the need for adjustments.

2 I used my size 5 brush to lay down an initial wash that I matched with the lightest possible tone in each leaf. I used Permanent Carmine and Burnt Sienna for the outer red leaves, Permanent Rose, Opera Rose and Cobalt Violet for the inner red leaves, and Winsor Lemon and Winsor Green Yellow Shade for the green leaves. I used a size 1 brush to work on the details towards the centre.

3 When that layer was dried, I used a size 1 brush to apply the darkest tones to the red leaves (using Permanent Alizarin Crimson, Burnt Sienna and Payne's Gray) and the lower green leaf (with Olive Green, Permanent Sap Green and Payne's Gray). In doing so, both ends of the tonal range were in place so I could then better judge my mid-tones.

4 Next I concentrated on the darker mid-tones. I used dilute versions of the same mixes, leaving gaps for the lighter veins. Once dried, I gently applied a mix of a Permanent Sap Green and Winsor Lemon over the top to bring the tones together.

5 I worked on the darker mid-tones within the red leaves here, using a thicker version of the same mixes. Where larger areas needed painting,



I used a size 3 or 5 brush, switching to a size 1 for the more detailed parts.

6 With those darker mid-tones in place, it was clear that most of my initial lightest tone washes now needed darkening. I used a size 5 brush and slightly more watery mixes to work over the red leaves again, leaving gaps for the lighter tones

7 Using the size 0 and 1 brushes, I darkened the details in the centre of the poinsettia. Stepping



back, I spotted areas within the leaves that needed to be darker, so added Payne's Gray to my Permanent Carmine and Burnt Sienna mix for this.

8 Once I was happy with the tonal balance and the leaves were dried, I used a size 0 brush to apply the vein details, resting my hand on the paper to keep it steady. I finished by taking another step back to assess and darkening any further areas that required it.

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HOW TO PAINT

HARD & SOFT LIGHT

ART ACADEMY TUTOR **EIGIL NORDSTRØM** EXPLAINS HOW YOU CAN IDENTIFY DIFFERENT TYPES OF NATURAL LIGHT AND THEN ACCURATELY RENDER THEM IN YOUR PAINTINGS

One of the trickiest things about painting from life is creating a convincing sense of atmosphere. The key to this often lies in capturing the softness or hardness of the light, yet this is often easily overlooked in the struggle to achieve accuracy in proportion, tone and colour. So what exactly is the difference between a soft and a hard

light source? And how does one go about painting it?

IDENTIFYING LIGHT

First of all we need to look at what defines the different types of light. A 'hard' light is characterised by strong shadows with crisp edges. It comes from a source of light that is relatively small in relation to viewpoint

of the subject matter. Examples of this might include a small light source that is fairly close to the subject, such as a bare light bulb or the flash from a camera, or it could be a larger source that is very far away, such as the sun on a clear day. In contrast to this, a 'soft' light casts less-defined shadows with smoother edges. Soft light often comes from a source that is relatively

IDENTIFYING THE LIGHT

SPOT THE DIFFERENCE BETWEEN THESE TWO PHOTOS OF A STILL LIFE SET-UP



HARD LIGHT

- Strong shadows
- Crisp edges
- Small source



SOFT LIGHT

- Diffused shadows
- Smooth edges
- Large source

CAPTURING CHANGES

Hampstead Heath I, II and III,
oil on canvas, 25x20cm each

"These three small oil studies represent my attempts to capture the quality of light as it changed from a diffused morning haze to a bright midday sun, before the flat light of an overcast afternoon came along."

large in relation to the viewpoint of the subject matter. Examples of this might include a light that has been diffused (a lamp with a shade or the sun seen through a thin layer of cloud, perhaps), a series of smaller light sources that have blended together to function as a soft light source, or light reflecting off a larger surface, such as a big white wall.

When trying to determine the relative softness of a light, study the edges of the shadows. To illustrate this, I have taken two photographs of a potential still life subject seen under two contrasting light sources. In the photograph on the left, a single photographic bulb was used to light the objects. The shadow shapes are clearly defined with fairly crisp edges, suggesting a hard light.

In the photograph on the right, the lamp was fitted with a large diffuser, effectively making it a much larger source of light. In this instance, the edges between the areas of light and dark appear much softer, and the cast shadow from the bottle is almost entirely lost. The textures of the bottle and the garlic are subtler here when compared with the crisp definition brought out by the hard light. Notice that the tonal range remains virtually the same across both photographs: it is the quality of the light that has changed, not the quantity.

LIGHT IN THE LANDSCAPE

Anyone who paints outside has to deal with the fact that the light is constantly changing. Not only does the

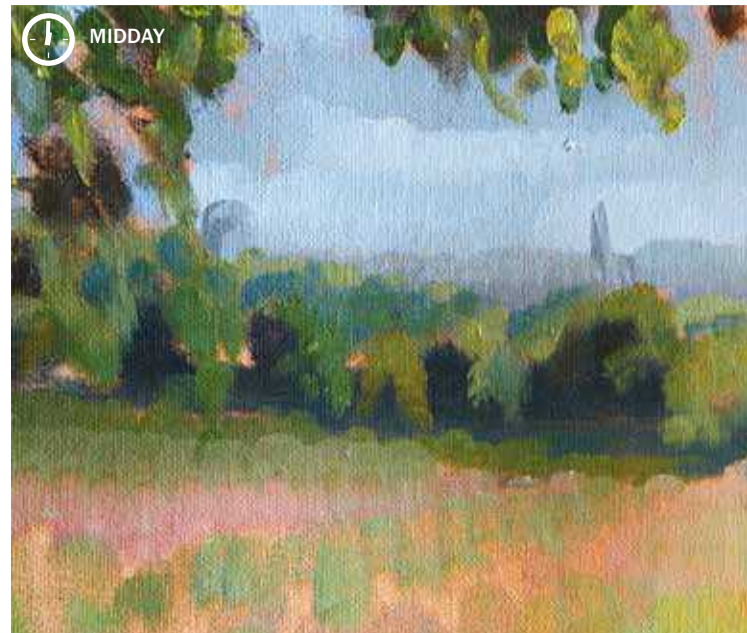
intensity, direction and temperature of the light shift over the course of a day, but also the relative hardness or softness. In these three quick oil sketches from Hampstead Heath, such changes are very apparent.

In the first study, the sun had just risen and a morning haze over the horizon was diffusing the light, making it appear very soft. To capture this, I picked out the shapes of the trees through misty areas of colour.

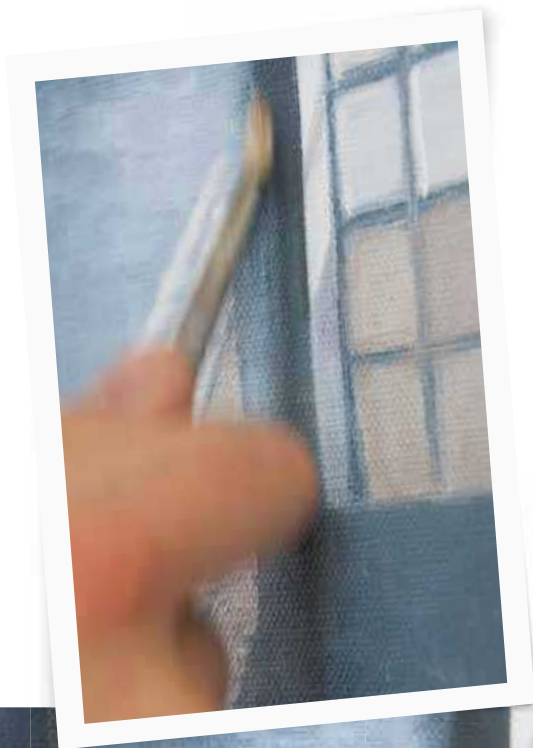
Notice how the blue tone of the sky illuminates the shadows, making them significantly cooler than the areas that receive direct sunlight. Using large bristle brushes and not too much paint, I tried to avoid any sharp definition of shapes, going for atmospheric effect rather than any overly descriptive detail.

The second study was made a few hours later when the sun was high in the sky. The light carved out shadows in high contrast with sharp edges. I worked with thicker paint and more deliberate marks to make the tree structures much clearer. Using more paint also helped suggest the texture brought out by the harder light.

For the final sketch, the sky had started to cloud over, making for a soft light that was very flat. The overall colour intensity and tonal contrast was much lower; once again the shadows were softened, having also lost their cool hue to a muddier brown. I saved my darkest tones for the over-hanging branches, and reduced all the bright greens and blues to warm greys and greenish browns. >



**WHEN TRYING TO DETERMINE THE
RELATIVE SOFTNESS OF A LIGHT, STUDY
THE EDGES OF THE SHADOWS TO SEE
WHETHER THEY ARE CLEARLY DEFINED**



LIGHT INDOORS

While the changes in the light are more pronounced when you are out in the landscape, the same hard and soft light effects can apply when you are inside too, as these two paintings of my studio reveal.

In the first, *Sunlit Studio (Naturalistic Rendering)*, the sunlight cuts into the space through the window, creating a pattern of light with crisp edges. As the light reflects off the floor and the wall, it creates an ambient light that is in fact very soft. This means that in an interior setting, even on a sunny day with typically

hard lighting, you often end up with a mixture of hard and soft light, sharp and smooth edges. It can get very tricky to analyse exactly where all the light is traveling from and how it is reflecting, particularly if the scene also features a range of artificial light sources, which is why I would always rely primarily on close observation rather than applying a hard-and-fast rule. In this example, however, the only hard edges were found around the shape of light coming in through the window, and the challenge was making sure everything else appeared sufficiently soft.



Sunlit Studio (Naturalistic Rendering),
oil on canvas, 16x24cm
“Studying soft and hard edges
was key when capturing the hard
sunlight entering my studio.”



Sunlit Studio (Evocative Rendering),
oil on canvas, 16x24cm
“The shapes created by the sunlight
coming through the window became
the main subject in this composition.”



DRAGGING THE BRUSH AT AN ANGLE CLOSER TO THE CANVAS TENDS TO WORK WELL FOR BLENDING THE PAINT TOGETHER SMOOTHLY

When painting with oils, this softness can be achieved by simply working the edges with a clean brush. By using parallel strokes – going ‘along the grain’, as it were – I was able to gently take soften the edges without completely blending them together. Dragging the brush at an angle closer to the canvas tends to work well for blending paint together – holding the brush perpendicular to the canvas tends to just scrape the paint off. One might easily think that synthetic brushes, being softer to the touch, would be ideal for this purpose, but I have always found bristle brushes to give the softest effect.

For more gradual transitions, it can be difficult to achieve the desired softness by blending on the canvas. In these cases, I prefer mixing a colour that lies between the two tones in order to have full control of the gradation.

While the above tips can be used to great effect in a realistic rendering of light, the medium of paint is also

perfect for suggesting the different qualities of light in a more evocative manner. I am fascinated by the way in which a hard light can seem so solid, taking on such a clearly defined shape that it almost gives the appearance of having a material presence of its own.

To try to capture this, I used much thicker paint for the areas of direct sunlight in the second painting, *Sunlit Studio (Evocative Rendering)*. Rather than focusing on the texture of the wall, I used the directional strokes of the impasto application to show the angle of the light coming in through the window. In order to really bring out the intensity of the sunlight, I left a faint glow around the edges of the shapes. In the rest of the interior where the light is softer, I diluted the oil paint with glaze medium to thin it.

In order to accurately depict the mid-tones and shadows, I refrained from applying too much white paint and let the white of the canvas show through instead. I also chose to leave

out superfluous details, focusing solely instead on capturing the feeling of warm sunlight. While this version is, strictly speaking, less naturalistic, I feel it captures more truthfully the sensation of strong sunlight in a room.

When observing a particular still life, landscape or interior, always ask yourself the following questions: what is the main source of light? Would it be considered small or large in relation to the subject? Are there several sources of light? Does it reflect off different surfaces? Are there particular areas that feature shadows with sharper edges and more defined texture? Reflecting on these questions should encourage a varied use of paint, be it smooth or defined brushwork, high or low contrast, thicker or thinner applications, all to capture that elusive sense of atmosphere.

Eigil teaches workshops at The Art Academy, London SE1 – for details, visit www.artacademy.org.uk. View more of his artworks at www.eigilartist.com

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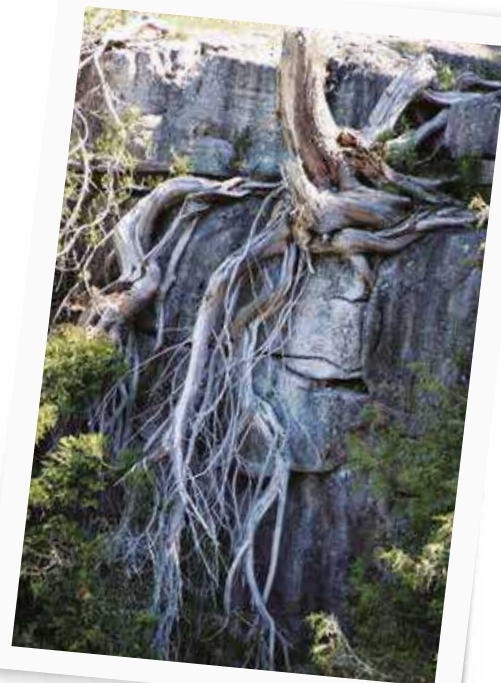
A SIGNATURE MEMBER OF THE
CANADIAN SOCIETY OF PAINTERS IN
WATER COLOUR, **LIN SOULIERE** SHOWS
YOU HOW TO BRING WARMTH AND
INTEREST TO AN UNLIKELY SUBJECT

Over the past 20 years, I have spent a lot of time sketching and painting the amazing old trees and roots along the Niagara Escarpment cliffs here on the Bruce Peninsula in Ontario where I live. Some of these old trees have been carbon-dated back more than 800 years. Their spirit clings to the limestone rock faces with roots weaving in and out and around the cracks. It is quite amazing they survive in such difficult landscape.

Each old root has its own spirit and character that catches my imagination: what have they been witness to over many years, joy and sorrow, nature and all its wild creatures? The root in this particular painting, *Buddha Tree II*, clings to the escarpment face near a waterfall that has sculpted the landscape and challenged everything that grows along it. This old tree root reminded me of a Buddha statue carved out of stone in a mountainside, with many arms reaching out towards the golden light of the afternoon sun.

For this painting, I used a number of techniques including wet-on-wet, glazing, drybrush, lifting out and spattering, so I needed a good surface and so I chose a sheet of Arches watercolour paper. I often use negative space to develop the composition, with lights and darks defining form and space. The shapes are abstracted with many layers of texture, tonal contrasts and glazes of colour. I look for strong shapes and patterns with a complex, almost abstract composition overlaid on top. The main subject, however, is always the light.

www.dragonflyridge.ca



LIN'S TOOLS

• WATERCOLOUR

Cobalt Blue, French Ultramarine, Burnt Sienna, New Gamboge, Raw Sienna, Quinacridone Gold and Quinacridone Rose, all Winsor & Newton Professional Water Colour; Manganese Blue, QoR Watercolour; Hookers Green, M Graham &

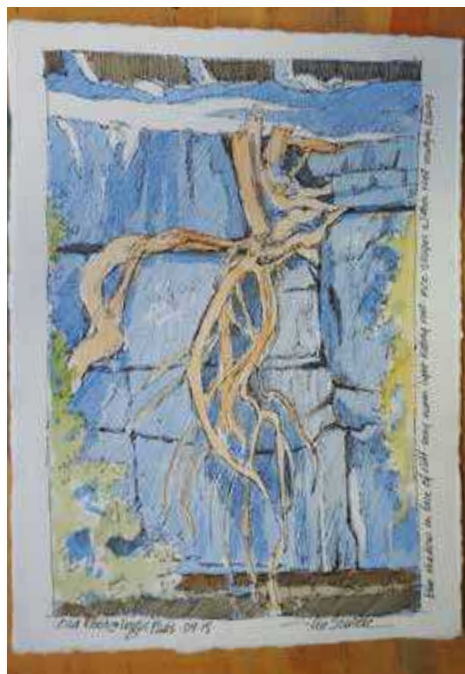
Co. Artists' Watercolour

• BRUSHES

Synthetic flat chisel, size 1; Hake brush, size 2; Escoda Kolinsky sable round, sizes 4 and 8

• PAPER

Arches Aquarelle 300gsm cold-pressed (NOT) watercolour paper, 56x76cm



1 STUDY FROM LIFE

My paintings often begin with a sketchbook study made on location, done very quickly to capture the light effects I observe and make notes of the colours. Here you can see one of several field sketches I made for *Buddha Tree II*. Measuring 12x18cm, I made this even quicker than usual as it was starting to rain and I still had to hike along the trail back to my car.



2 DRAW THE COMPOSITION

My composition was based on several sketches I made on site, as well as a few photos and notes. Using a HB pencil, I drew directly onto the Arches paper and tried to keep my lines fluid and alive. I worked upright using bulldog clips to secure my paper to a sheet of corrugated plastic that was mounted on an easel.



3 ESTABLISH THE LIGHT

For this stage, I worked flat. I dampened the entire sheet of paper with clear water and my hake brush, before adding in Raw Sienna and Manganese Blue with my flat, chisel brush to establish the light. I made sure the colours were not confined to any one shape, but instead flowed like light over the composition. I left this flat to air-dry thoroughly.

>



4 WORK UPRIGHT

I transferred my digital photo of the roots to the monitor by my easel. Viewing the image on a screen creates light that is closer to reality than a printed photo. It also means I can zoom in on details if necessary. I put the painting back on my easel – working upright means I can hold my brushes loosely for a more painterly finish.



5 BLOCK IN COLOUR

Starting with the negative shapes, I blocked in areas with French Ultramarine and Manganese Blue, letting the colours mix on the paper, before switching to Burnt Sienna in some areas to create variation in the under-painting. I repeated this process after the first washes were dry to add colour and variation on which to build.



6 SET UP A RANGE

I wanted to establish my value range at this stage, beginning with the darker areas in the background and the various mid-tone values in the details. If you can place your darkest and lightest values early on, it will be easier to accurately assess and mix all the colours in between.



7 WORK DIRECTLY

After painting the negative shapes, it was time to work directly with my round brushes to create abstracted shapes within the rocks. Using Burnt Sienna, French Ultramarine and Quinacridone Rose, I carved out the rocks and markings, allowing the colours to mix on the paper and focusing on areas where I wanted multiple values layered.



8 ANCHOR AND RELATE

As I built up the layers of colour on the rocks, I began to extend the dark crevices to the edges of the page to anchor the image. Where these anchors extended out of the composition, I looked for natural ways to introduce the rule of thirds – the ratio of 1:3 can be particularly pleasing to the eye.

10 GO ELECTRIC

I left small impromptu shapes that presented themselves in the watercolour then I filled them with touches of electric colours, such as Manganese Blue, Quinacridone Rose and Quinacridone Gold. These are not large or obvious, but they create a unity that moves the viewer's eye around the composition, like tiny dancing shards of colour and light.



9 LAYER IT UP

After each layer dried, I applied more layers of texture with a mixture of drybrush work, spattering and washes. I blocked in the darker rock face at the bottom with French Ultramarine, Burnt Sienna and Quinacridone Rose. The greens were all mixes of New Gamboge, French Ultramarine and Hookers Green. I concentrated on the negative shapes to ensure the abstract forms were strong.

Top tip

AVOID USING A
HAIRDRYER TO
SPEED UP DRYING
- IT CAN DEADEN
THE COLOURS

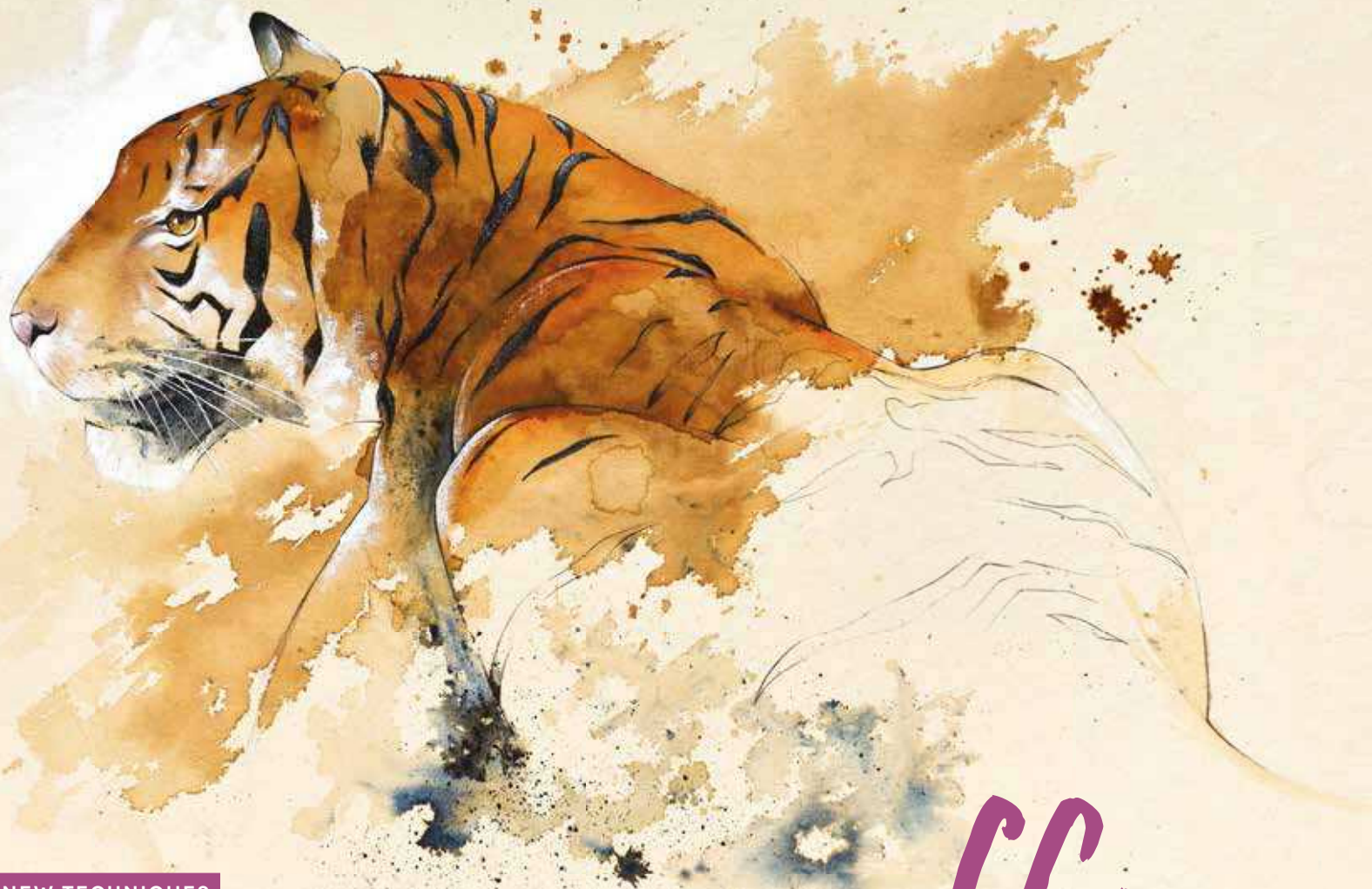
12 FINISHING TOUCHES

I finished with more spattering and more drybrush work. I slowly worked my way to the final parts of the painting, being careful not to lose the sense of light. I double-checked the anchors ran to the edges of composition and adjusted the darks. A bit of lifting out of colour created highlights. Good composition is required from the start – no amount of colour and detail can hide a weak beginning.

11 LET COLOURS GLOW

I wanted the old root to appear to glow from within, like a Buddhist temple on a hillside. Using Quinacridone Gold, Quinacridone Rose and a violet mix of Quinacridone Rose and French Ultramarine, I carefully painted each root in turn, laying the colours wet on wet. I allowed the violet to lean towards grey so that it softened the glowing light in places. More expressive brushstrokes were then applied on top.





NEW TECHNIQUES

PAINTING WITH *coffee*

WHILE MOST OF US MAKE COFFEE TO GET GOING IN THE MORNING, WILDLIFE ARTIST **STEPHEN REW** APPLIES IT TO HIS PAPER INSTEAD. HE SHARES HIS UNUSUAL TECHNIQUE WITH **JENNY WHITE**

1 THE INSPIRATION

Stephen's love affair with coffee as a medium started during his illustration degree at Swansea Metropolitan University when his life-drawing teacher challenged the class to paint using no art materials.

"She said that, as an artist, you need to be able to make a mark wherever you are, with whatever you've got to hand," he says. "Some of us used the dust on the soles of our shoes, one used a melted chocolate bar and I had a take-away coffee – that's where it all began."

Stephen spent months testing different types and strengths of coffee: "The technique is still developing, but I can now predict how the medium will react and how it will look once dry."

2 THE MATERIALS

Stephen uses a variety of coffee for his artworks, preferring the organic brands. Sugar makes a big difference: the more he adds, the more concentrated the glaze on certain parts of the painting. In addition to the coffee, he uses black Parker Quink ink, which has a range of natural colours within it, and a permanent Chinese ink for lines and details.

Stephen prefers to work on hand-made cotton papers with plenty of texture. "I travel to India a lot to photograph tigers in the wild and I often visit a paper mill in Jaipur, Rajasthan. I'm like a kid in a sweet shop, picking all the sheets they don't want – the more faded, textured and deckled, the better."

3 THE COLOUR

The colours of Stephen's paintings are rich and evocative, but aside from a little Winsor & Newton watercolour, he uses very little other than coffee. "I throw a little Cadmium Orange in there, but the majority of the pigment is just the colour of the coffee. It is very similar to the natural colour of a tiger."

Further effects are achieved through the interaction of the soluble ink, coffee and water. "I love the way the ink bleeds into water, and the coffee bleeds into ink – they swirl around each other and mix themselves in such a fluid way, it can never be replicated. I just introduce them and let them do their thing."

4 THE TECHNIQUE

After sketching out his image, Stephen spends time working out the areas of depth and tone before applying cold water. "I spread the water in the desired areas before introducing hot coffee, which has been brewed to make a kind of syrup," he says. "I slowly add more coffee until the colour deepens."

A similar 'water first' approach is used for the ink, before leaving it to dry overnight. Oil paint and ink is then used for stripes, whiskers and eyeballs. "I like to add finer details, but one of my favourite things about this technique is the unpredictability of it. I was always told to 'loosen up' my painting style, and this helps me do exactly that."

www.stephenrewfineart.com

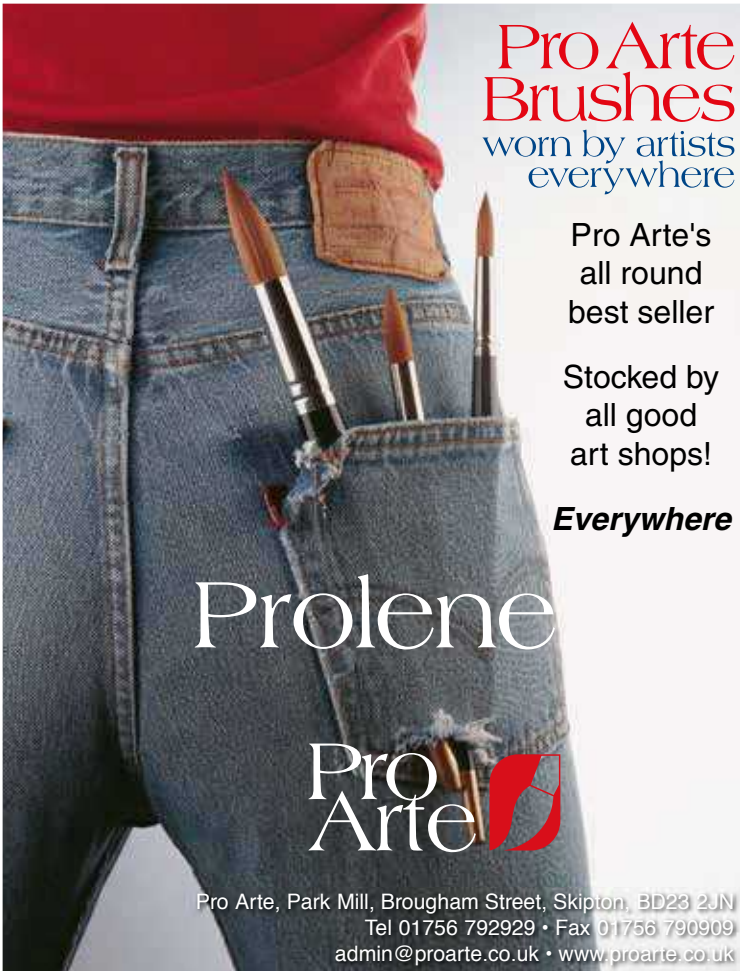


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THE BIGGER PICTURE

3. ARTISTIC VOICE

IN THE FINAL PART OF **RAY BALKWILL'S** SERIES ON THE BUILDING BLOCKS REQUIRED TO MAKE GREAT PAINTINGS, HE TURNS HIS ATTENTIONS TO THE IMPORTANCE OF FINDING YOUR VOICE

BITING TEXTURES

Dragging the pastel over the tooth of the paper created these interesting textures.

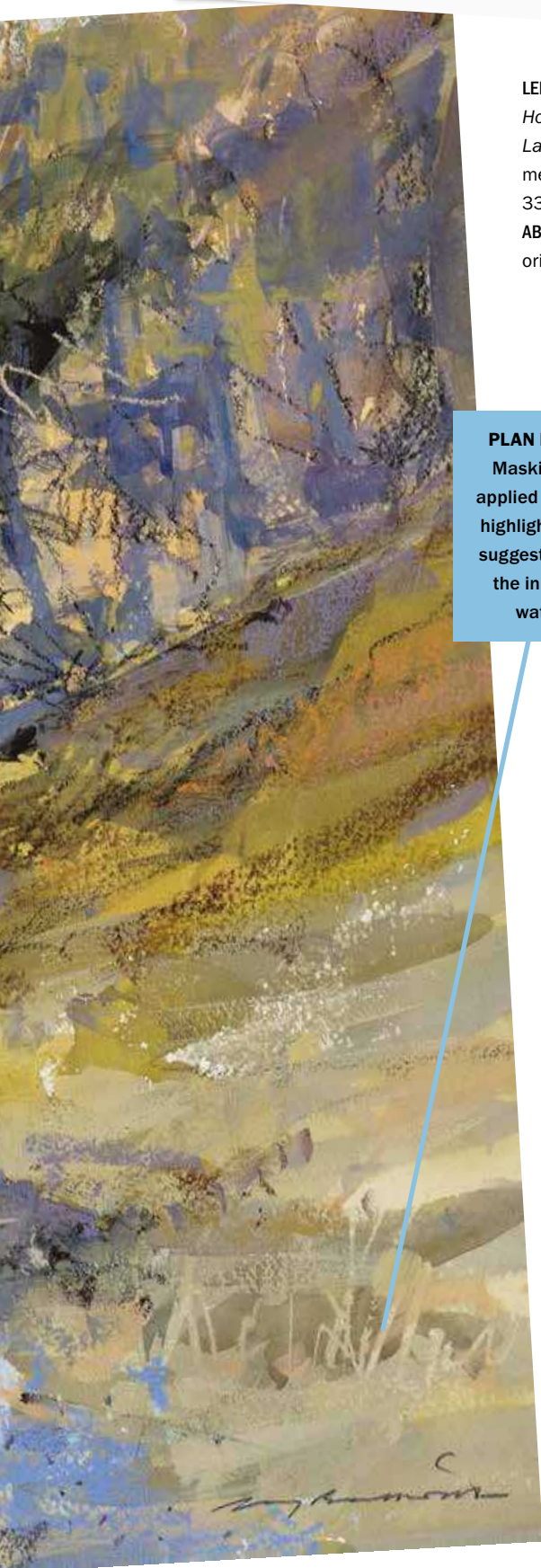
HANDS-ON APPROACH

Soft pastel was blended with a finger to create contrast, as well as a sense of recession.





LEFT *Blea Tarn House, Little Langdale*, mixed media on paper, 33x42cm
ABOVE Ray's original sketch



PLAN HIGHLIGHTS
Masking fluid was applied to reserve the highlights, as well as suggest grasses over the initial wash of watercolour.

Top tip

TO DEVELOP YOUR ARTISTIC VOICE,
IDENTIFY THE BEST ASPECTS OF YOUR
PAINTING AND IMPROVE UPON THEM

During this series, I have endeavoured to cover some of the principles that make a painting successful. Of course, what makes a painting work is somewhat subjective and open to individual interpretation. Contrast, tone, mood, colour and texture have all been touched upon, but in this final article I will discuss the one element at the top of my list: finding your artistic voice.

When I run art classes, the first question I often ask my students is what they consider to be the most important requirement in a painting. The answers are varied, but no one ever mentions the personal statement of a painter. It's very rare for painters to chart their own course from the very beginning, so finding your own voice can often take time. However, with patience, your work will begin to reflect your own personal style.

CREATIVE COMBINATIONS

After years working in watercolour, it was only when I started to combine the medium with soft pastel that I felt my own artistic voice begin to emerge. The great diversity of effects that I was able to create was perfect for the subjects that I loved to paint.

Painted during a recent visit to the Lake District, *Blea Tarn House, Little Langdale* is a good example of this technique. It began as a pen and charcoal sketch made on location, which I then worked up as a full painting back in the studio.

I sketched the composition on Arches 300gsm NOT watercolour paper and then used masking fluid to reserve the white of the farmhouse and stream. I chose a limited palette of watercolours, including Raw Sienna, Naples Yellow, French Ultramarine, Cerulean Blue and Rose Madder using mixes of these to create a strong tonal foundation for the painting.

When this was dry, I applied further masking fluid in the foreground area

to suggest grasses and vegetation. I did this by flicking it on with an old rigger brush. Darker washes of watercolour were added over this and, when those were dry, the masking fluid was rubbed off with a finger.

I applied Unison Colour soft pastels with a combination of marks, using the tips of the pastels for details and the sides of them for covering larger areas. I blended the pastel for the sky and distant mountains, which helped provide contrast and recession.

Remember to try to keep a grip on the painting as a whole – don't get caught up in details. If you sense that this is happening, take a step back to see the bigger picture and work at pulling the whole thing together by applying spots of the same colour to different parts of the painting and ensuring there is variety of tones.

PERSONAL PATH

My paintings and my opinions are constantly changing – and this is how it should be, of course. Through the subject of landscape and the exploration of different media, I find a diversity that keeps my work 'alive'. Painting is a very personal expression of who we are and, to be a successful painter, you need to find out what you really want to say. It is how painters interpret a subject, the choices they make about using composition, contrasts and colour combinations that give the work individuality.

Whatever path you choose, stay true to yourself and try not to be too influenced by other artists. Ultimately you will find that cultivating your own voice will be far more rewarding than simply imitating that of another painter. All art is more profound and spiritually fulfilling when the heart is fully engaged. This is perhaps best summed up by the author and artist John Ruskin, who once said: "Paint what you love and love what you paint."

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YOUR QUESTIONS

PAINTING *indoor scenes*

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What sort of ground or support is best for interior scenes?

Any of the supports that have a good 'tooth' and are suitable for pastels will work for an interior painting. Many come pre-prepared and you can prime mountboard with a ground.

The colour you select is important. You may want a vibrant contrast, which can be fun to work against, or you may simply want a warm or cool mid-toned colour from which to work up and down to the darker and lighter areas. As a rough guideline, if the subject matter is mostly cool (lots of blues and greys, for example) then a warmer ground will work well underneath. Similarly, a cooler coloured ground will contrast with a warm subject matter.

If time in a certain interior is limited, what should I focus on recording?

It is important to get the scale right, so look for comparisons – the height of a seated figure next to furniture, for example, or a standing figure against a window or doorway. Block in the large shapes that will convey space, such as the furniture and the windows, and establish the decorative elements that give an interior its

particular characteristics. Always hone in on the elements that attracted you to the subject and record these as a priority – this could be anything from the stance of the figures, the attitude of a dog or the colour of a key object, for example. Let go of other things that are not so interesting to you. Doing this will help you to make a more personal response to the subject.

I'm struggling to balance bright windows with darker interiors. Any tips?

When working with a strong tonal contrast such as this, it's always worth looking through a viewfinder to check and find a good balance of light and dark shapes that work well in your composition. Sometimes just moving a small amount to the left or right will give you a better-balanced composition with a much better arrangement of lights and darks.

What tricks can I use to add a sense of depth to a scene?

In a similar way to working with a landscape, you can create a sense of depth by simplifying and softening more distant features and objects. Keep the colours cooler and softer

ABOVE *Two Rooms*,
pastel on paper,
59x70cm

OPPOSITE PAGE

Who's Next?,
pastel on paper,
58x67cm

PAGE 73 *Sitting
Room at Tikli*,
pastel on paper,
37x47cm

further back. In contrast, work up more sharply defined shapes in the foreground with bolder, warmer colours. It's here that you want to add in interesting details too.

Always keep an eye on scale as well – it is surprisingly easy to forget that same-sized dining chairs will need to be smaller if one of them is in the most distant part of a room.

Have you got any good tips for creating a more accurate drawing of an interior scene?

Obtaining a good level of accuracy takes time. I begin by roughing in the whole scene first very loosely, taking note of the size of the spaces in between certain features by eye.

The next step is to check these spaces with more accurate measurements. Start by finding something within the scene that can be used as a unit of measurement – a chair back, for example. Hold a pencil at arms length, either horizontally or vertically, and mark the length of the chair back with your thumb (I often use a bamboo skewer for this, as it's both longer and slimmer than a pencil). Use this to then make a comparative measurement of another element of the scene – the vertical chair back may be the same size as a horizontal windowsill, for example. Check these measurements against your roughly sketched composition – they will most likely be on a larger scale, but the comparative measures will be constant.

Continually return to check your drawing throughout your work. The bamboo skewer is particularly useful in identifying how features relate to each other on a vertical or horizontal as you progress.

If I want to incorporate an element from another interior, how can I ensure the scale and colour scheme fits?

It's sometimes useful to combine elements from several drawings in order to make a more dynamic composition. If you want to add a figure from your sketchbook, for example, you could experiment by cutting out simple paper shapes and place these on your work to decide on the best position and scale for impact. >

What colour palette would you recommend?

A pastel palette depends on your subject, but you do need a good selection of neutral colours for an interior: greys, buffs and browns, with a full tonal range of darks, mid-tones and lights in each colour. I would always have a range of brighter colours with me as well. You never know when you may need a bright yellow for a saucepan or a rich red for a curtain.





How might I use doors, windows and mirrors to add interest to my interior paintings?

Add intrigue with the inclusion of something beyond the immediate interior that you can't see directly, such as a reflection in a mirror or a pale scene outside a window. The effect encourages the viewer to feel like they are peeping at something and that there is a life beyond the picture itself.

You can use structures to dissect the composition too. Placing a doorframe or part of a piece of furniture to break up the picture plane will instantly add a sense of space.

I'd suggest keeping with the same palette but don't be afraid of using stronger brighter colours if you want the new element to become a focal point.

How should I paint a more cluttered scene?

A cluttered scene can be a really fascinating challenge. Look through a viewfinder to help decide on a composition that works in terms of the many shapes and tones. Let your eye travel around the proposed scene and concentrate working on what interests you most, indicating other features very simply – remember, you don't have to describe everything to the same level. The viewer's eye can then travel around the image too, lingering longer on the elements that you have chosen to highlight.

If I am painting in a public space, how should I go about capturing people who might move at any minute?

People are unpredictable and, unless specially posing for you, they are bound to move. Always take opportunities to draw figures in a café, restaurant or other public space, however, as this not only keeps you observant but also relaxed about your drawing skills. This increases your ability to capture attitude freely.

Start doing this on a small scale at first so you can work more freely. I tend to work fast in my sketchbook with a single line drawing, looking at the subject rather than the drawing. If I'm making a more finished work and I suddenly see a useful figure, I'll swiftly overlay the drawn shape, while always checking for scale. The underlying pastel work can always be removed and the figure shape clothed.

Which other artists have made great interior paintings?

Pierre Bonnard's work immediately springs to mind – not only for his quirky interior compositions, but also his clever use of mirrors. Edgar Degas is another famed for his ability to create interior space in his popular paintings of dancers.

Contemporary artists who have painted interior scenes that I find inspiring would include James Lloyd, Hugo Grenville and Richard Bawden. From the recent past, I would also suggest looking at the works of Gwen John, Spencer Gore and the Swedish painter Carl Larsson. **Felicity's work features in NOW @ The Pastel Society, the society's annual exhibition, which runs from 23 February to 5 March 2016 at Mall Galleries, London SW1.** www.felicityhouse.eu

ABOVE Table for Lunch, pastel on paper, 58x64cm

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MY FAVOURITE THINGS

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MY PRINTMAKING HERO

Pablo Picasso was so exuberant with the medium and broke so much new ground. He was a great, great etcher.

MY RECOMMENDED READ

By far the best book on etching was written in the 1920s: **ES Lumsden's *The Art of Etching* (1)**. It's the 'Jane Grigson' of etching books.

MY STUDIO MOTIVATION

The postcards and prints pinned to my studio walls are all by people I have known, including Eduardo Paolozzi, David Hockney, Jasper Johns, Alan Davie and Henry Moore.

MY FAVOURITE ART SHOP

There are a few. There's a wonderful little art shop in Thirsk called **The Artist's Palette (2)**, L Cornelissen & Son, Atlantis and Intaglio Printmaker in London, and TN Lawrence in Brighton.

MY LITERARY INSPIRATION

I continually read anthologies of poetry and I get very inspired by them. I have lots of favourites: I am very fond of Seamus Heaney, Robert Frost and Douglas Dunn, a wonderful landscape poet.

MY LAST FAVOURITE EXHIBITION

Summer Exhibition 2015 (3) at the Royal Academy of Arts really was amazing, plus the *New Light Prize Exhibition* at The Bowes Museum, which I have just helped to judge. It is an inspiring collection of art, all produced by Northern artists. No other show is creating a new art scene in the UK at the moment.

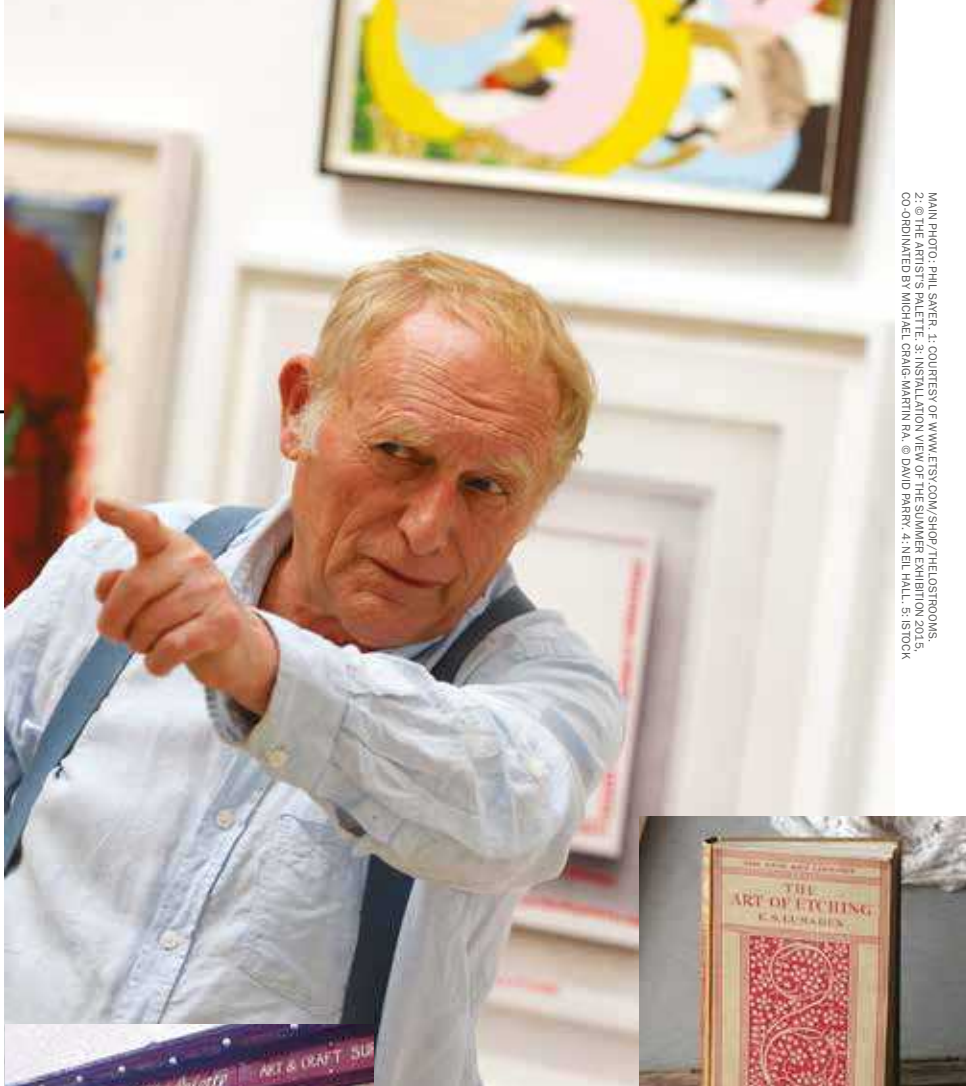
MY FAVOURITE NORTHERN ARTIST

A contemporary artist? It would be easy to say **David Hockney (4)**... I could say John Hoyland, but he died a few years ago. So who? Yes, Hockney. No one else has such a joyful effect on people.

MY DESTINATION TO MAKE ART

St. Kilda (5) is spectacular. It is the most extreme point of the British Isles and there's no longer a community there, but it is a very special place.

New Light Prize Exhibition 2015 runs until 7 February 2016 at the Bowes Museum, Durham and then tours. www.newlight-art.org.uk



“
**NO NORTHERN
ARTIST HAS
SUCH A JOYFUL
EFFECT ON
PEOPLE AS
DAVID HOCKNEY**
”

MAIN PHOTO: PHIL SAVER. 1: COURTESY OF WWW.ETSY.COM/SHOP/THETOSTROOMS.
2: © THE ARTIST'S PALETTE. 3: INSTALLATION VIEW OF THE SUMMER EXHIBITION 2015.
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